THE ENGLISH MADRIGALISTS

Edited by

EDMUND H. FELLOWES

Revised by Thurston Dart

18

THOMAS TOMKINS

SONGS OF 3, 4, 5 and 6 PARTS (1622)

STAINER & BELL, LTD.

AMERICAN AGENTS :
GALAXY MUSIC CORPORATION, NEW YORK

MADE IN GREAT BRITAIN

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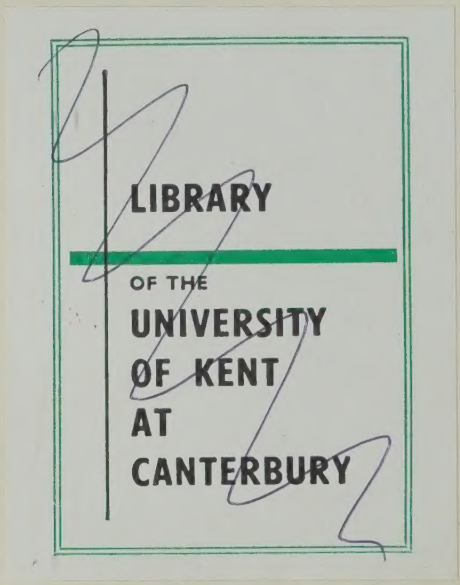

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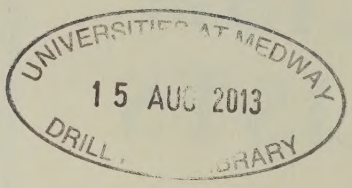


176,673

PREFACE TO VOL. XVIII.

IT has not been thought necessary to reprint in each volume of this Series the full explanation of the methods adopted by the Editor, especially as the Preface to Volume I. is published separately, and can be obtained separately by those who have not a copy of that volume. It is very important, however, to emphasize that a thorough grasp of the principles which are explained in detail in that treatise is absolutely indispensable for a clear understanding and practical use of this Edition, and particular attention is directed to the paragraph on Rhythm and Barring.

The musical illustrations there employed are drawn exclusively from the works of Thomas Morley, but the principles which they illustrate apply to the whole of this Series.

The following points are fully dealt with under separate headings :—

1. Clefs.
2. Words.
3. Expression.
4. Rhythm and Barring.
5. Repeat Marks.
6. Time-signatures.
7. Key-signatures.
8. Accidentals.
9. Pianoforte Score.

Though I have used every endeavour to reproduce an accurate version of the original text throughout this Series, I am aware that in a work of this magnitude it is almost inevitable that some misprints should escape detection in reading the proofs. I shall be grateful to have any such misprints brought to my notice, so that they may be corrected in future editions. I shall also welcome any information as to the authorship of any of the lyrics not hitherto identified.

We are fortunate in knowing a good deal about the family history of Thomas Tomkins. His genealogy was twice recorded in the Heralds' Visitations : firstly in the Visitation of Worcestershire in 1634, and secondly in the Visitation of Herefordshire in 1683. Neither of these pedigrees has been reprinted. The original MS. of the 1634 pedigree at the College of Arms bears the actual autograph of the composer. These pedigrees show that the family came originally from Lostwithiel in Cornwall, where at least three generations of Ralph Tomkinses owned land. The third Ralph had a son Thomas, who is stated to have sold his lands in Cornwall, to have been ordained, and to have been Precentor of Gloucester Cathedral.

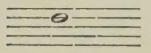
This Thomas Tomkins was twice married. By his first wife, Margaret Poher, or Pore, he had two sons, both of whom received the name of Thomas, by no means an unusual circumstance at that time. The elder brother lost his life in 1593 in the famous action in the "Revenge," under Sir Richard Grenville. The younger Thomas was the composer. By his wife Alice Hasard he had a son Nathaniel, who eventually became a Canon of Worcester, and to whom his father dedicated the final composition in his 1622 Set. Nathaniel died in October, 1681, aged 82 ; his father was therefore married at least as early as 1598, and was born about the year 1575, and possibly earlier. He would have been quite old enough to have earned a musical reputation by the close of the century, especially as evidence of the Treasurer's accounts points to his having become organist of Worcester Cathedral as early as 1596 ; and there is every reason to support the opinion that the Worcester Tomkins, the composer of the 1622 Set, was also the composer of the madrigal in the Triumphs of Oriana, which bears the name of Thomas Tomkins. There is no evidence whatever to favour the theory that this madrigal was written by his father. Tomkins was a pupil of Byrd, as we see from the dedication of his 14th song in the 1622 Set, and he took his Mus.Bac. degree at Oxford in 1607. He became one of the organists of the Chapel Royal in 1621, and composer in ordinary to Charles I. in 1628, in succession to the younger Alfonso Ferrabosco. Meanwhile he retained the post of organist of Worcester Cathedral, and, dying in 1656, he was buried at Martin Hasingtree in Worcestershire. His wife predeceased him and was buried at Worcester Cathedral.

The composer's father married secondly Ann Hargest, and had five other sons by this marriage. The eldest, John, was born in 1586 and became organist of St. Paul's Cathedral and a Gentleman of the Chapel Royal ; Nicholas was one of the Gentlemen of the Privy Chamber to Charles I. in 1634 ; Giles gained distinction as a musician and was organist of King's College, Cambridge, and subsequently of Salisbury Cathedral ; the other two were Robert and Peregrine. To each of these five brothers Thomas dedicated a song in his 1622 Set. Thomas, the father, was already a Minor Canon of Gloucester Cathedral and Vicar of St. Mary de Lode, Gloucester, in 1596. He eventually became Precentor of Gloucester, in which office he was succeeded by one Richard Marwood in 1625 ; and he died in 1626 or 1627.

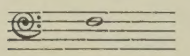
Thomas Tomkins, the composer, stated definitely in the dedication of his 1622 Set that he was born in the county of Pembroke. The following up of this clue has led to some further interesting information. The name of Tomkins was almost unknown in West Wales in the sixteenth century, and when a search among the records of St. David's Cathedral revealed the fact that a father and son, each bearing the name of Thomas Tomkins, held musical positions on that foundation, there could be little room for doubt in connecting them with the family of the composer. The elder of these was a Vicar Choral of the Cathedral, and was admonished for a misdemeanour in a Chapter minute, dated July 12th, 1571. A later entry, dated April 29th, 1577, shows that he was then "Master of the Choristers and Organ-player" of the Cathedral, and that he had a son Thomas, a chorister, and was petitioning for an increase of salary. The Archbishop's commissioners on that date recommended that the boy should be appointed to " a Vicar's stall in the said Cathedral Church . . . and shall and may enjoy all profits and commodities belonging to the same stall and place of Vicar Choral without defalcation " . . . " to the end that his poor Father, at whose finding he is, may thereby the rather be relieved." On January 22nd, 1586, " Thomas Tomkins, junior, a Vicar Choral, is expelled " for misbehaviour.

Putting these facts together, it would seem that this elder Tomkins is to be identified with the Precentor, of Gloucester, and the son of Ralph Tomkins, of Lostwithiel. He would have been born about the year 1545, and would have come to St. David's from Cornwall in early manhood. His son, the boy lay-clerk, is then no doubt to be identified with the elder of the two brothers Thomas recorded in the pedigree, who, having ended his Cathedral career under a cloud in 1586, perhaps about 18 years old or less, went to sea and lost his life in the " Revenge." The younger Thomas, the composer, would have been born at St. David's in the early seventies. Meanwhile the father was ordained, left St. David's, and was appointed to a Minor Canonry and a living in Gloucester, and died at about 80 years of age in 1626. The baptismal and other registers at St. David's do not go back earlier than 1724.

Tomkins's Set of " Songs " is to be counted among the most important of the English Madrigal School publications. The neglect of this fine composer is difficult to explain. He also wrote a quantity of church music. This was published in 1668, twelve years after his death, under the title of " Musica Deo sacra." Though published at this late date, most of the music in this collection was probably composed in the early part of the century, when Tomkins was in the prime of life. At the end of the organ copy of this work Tomkins printed two notes, which form an important record in connexion with the music of his day. These notes are to be found in the exemplar in the library of St. Michael's College, Tenbury, but, strangely enough, not in other known copies ; they are as follows :—



Sit mensura duorum humani corporis pulsuum, vel globuli penduli, longitudine duorum pedum a centro motus.



Sit tonus fistulæ apertæ longitudine duorum pedum et semissis, sive 30 digitorum Geomet :

The first of these notes shows that what Tomkins considered a normal *tempo* is to be expressed in terms of the modern metronome approximately as M.M. ♩=72. It cannot be supposed, however, that this applied uniformly to music of every character, and, printed in this place, it probably had no reference to secular music. The second note shows that his standard of pitch was something

more than a tone higher than that of the present day. There can be little doubt, if that is so, that Tomkins was again only referring to church music, for all the madrigal composers frequently took their sopranos up to A, and this would mean something near C. It seems likely that the standard of pitch for church music was higher than that used for secular vocal music.

There appear to have been two editions of Tomkins's 1622 Set of Madrigals, or Songs, as he called them on the title-page. For among the known exemplars of this work there are two noteworthy variants on the title-page: in one case the date 1622 is printed at the bottom, but in the other case this is replaced by a line and the formula *Cum privilegio*. This fact seems to have remained unnoticed. In consequence the writer of the article on Tomkins in the Dictionary of National Biography states that the Set is undated, whereas Rimbault and other writers give the date 1622. Assuming the undated edition to be the earlier of the two, it is still necessary to assign this date to it, for Heather is called "Dr." Heather in the Dedication of No. 24 of the Set, and he did not take the Mus.Doc. degree until May, 1622. It is likely that these madrigals gained immediate popularity, and that a second edition had to be issued in the same year, the date then being added in the place of *Cum privilegio* on the title-page.

In the British Museum copy (in which the Quintus and Altus are wanting) the Cantus and Sextus books are dated, but the Tenor and Bassus have *Cum privilegio* in the place of the date.

I desire to express my grateful acknowledgments to Sir Ivor Atkins, the present organist of Worcester Cathedral, for some of the biographical details printed here. Sir Ivor and I found ourselves simultaneously engaged in research upon the Tomkins family, and we agreed to place at each other's disposal the results of our individual work. Sir Ivor has printed a very complete account of Tomkins's life and work in his book on "The early occupants of the Office of Organist . . . . . of the Cathedral," printed in 1918 for the Worcestershire Historical Society.

EDMUND H. FELLOWES.

The Cloisters,
Windsor Castle.
January 30th, 1918.

REVISER'S NOTE

Much supplementary information on the various members of the Tomkins family will be found in Dr. Fellowes' article on them in the current edition of Grove's *Dictionary*, and in Denis Stevens' study, *Thomas Tomkins* (Macmillan, 1957). Professor Tuttle's edition of the complete keyboard music of Thomas Tomkins has been published as Volume V of *Musica Britannica* (Stainer & Bell, 1955).

The musical and verbal texts of the present volume have been checked (and, where necessary, corrected) against the copies of the original part-books to be found in the libraries of the British Museum, the Royal College of Music, and Christ Church, Oxford, on the basis of Dr. Fellowes' own corrected copy of his edition. These part-books are not very well printed, and the reason for their variant title-page imprints has not yet been established with certainty. It is probable, however, that those with the words *Cum priuilegio* were intended in the first instance for distribution among the dedicatees of the songs, and that they were therefore issued in 1622, shortly before the collection was placed on public sale. The music pages of the two issues are identical, and do not appear to have been re-set. Important errors and peculiarities of the part-books have been noted at the foot of the pages in the present edition, but there seemed no point in recording the casual inconsistencies occurring in repeated sections, or the many instances of ambiguous underlay.

Like Vautor's *Songs of divers Airs and Natures* (1619), the song-book of Tomkins is a compendium of the various styles favoured by the English madrigalists: canzonets (nos. 3, 6), balletts (nos. 7, 8, 13-18, 21), madrigals (nos. 1, 2, 4, 5, 9-12, 20, 22-25), sacred songs (nos. 19, 26, 28) and settings of metrical versions of Holy Writ (no. 27). Each composition was dedicated to a different man, chosen from among the relatives, professional colleagues and personal friends of the composer. This is a unique feature of Tomkins' volume; for convenience, an index of dedicatees has been added to the present edition (p. 226).

Spring, 1960. THURSTON DART

LYRICS

SET TO MUSIC BY

THOMAS TOMKINS

in his Songs of 3. 4. 5. and 6 Parts.

I.

Our hasty life away doth post,
Before we know what we have lost;
Hours into days, days into years are gone,
Years make a life which straight is none.
Thus soon is Man's short story told:
We scarce are young when we are waxed old.

II.

No more I will thy love importune
Or curse my fortune;
No more I will thy hate accuse
Or pity use.
Only thus much of Love I will require
Since I can never hope, I never may desire.

III.

Sure, there is no god of Love!
Cupid's but an idle name;
Only men his forces prove
Women never feel his flame.
Is he then of gods' descent
Whose power is not omnipotent?

IV.

Fond men that do so highly prize
A woman's forehead, her lips and eyes,
And look not to the better part
What virtues dwelleth in the heart;
Such kind of loving showeth plain
You please the sense and not the brain.

V.

How great delight from those sweet lips I taste,
Whether I hear them speak or feel them kiss;
Only this want I have: that being graced
With one of them, the other straight I miss.
Love, since thou canst do wonders, heap my blisses
And grant her kissing words or speaking kisses.

VI.

Love, cease tormenting,
My lady is relenting.
How can it be so precious a jewel
Should harbour thoughts so pitiless and cruel?
O no, that breast so dainty
Doth not enclose a heart of stone or flinty.

VII.

(*the first part.*)

O let me live for true love.
Fa la la.
O let me live, yet let me live no longer
Than that my life may make my love the stronger.
O let me live for true love.
Fa la la.

VIII.

(*the second part.*)

O let me die for true love.
Fa la la.
O let not Hope or old Time come to end my woe
O let me die for true love.
Fa la la.

IX.

Oyez!
Has any found a lad
With purple wings fair painted,
In naked beauty clad,
With Bow and Arrows tainted?
Here, alas, here close he lieth,
Take him quick, before he flieth.

X.

(*the first part.*)

Weep no more, thou sorry Boy,
Love's pleased and angered with a toy.
Love a thousand passions brings,
Laughs and weeps and sighs and sings.
If she smiles he dancing goes,
Not thinking on his future woes.
If she chide with angry eye,
Sits down and sighs: Ay me, I die!

XI.

(*the second part.*)

Yet again as soon revived
Joys as much as late he grieved;
Change there is of joy and sadness,
Sorrow much, but more of gladness.
Then weep no more, thou sorry Boy,
Turn thy tears to weeping joy.
Sigh no more: I weep, I die,
But dance and sing and Ti-hy cry.

XII.

Was ever wretch tormented
In midst of heaven retiring?
Was ever soul contented
In midst of hellish firing?
Yet I, with flames requited,
Am in my hell delighted,
And in my heavens languish
With pining grief and anguish.

XIII.

To the shady woods now wend we
And there the mid-day spend we.
Fa la la.
There Phœbus' self is colder,
And we may be the bolder.
Fa la la.

XIV.

Too much I once lamented
While Love my heart tormented.
Fa la la.
Alas! and Ay me! sat I wringing.
Now chanting go, and Fa la singing.
Fa la la.

XV.

Come, shepherds, sing with me:
Thrice happy might we be
If we should never see
Love and his misery.
Fa la la.
Love, now we hate thy lore
More than we loved before.
From hence we all have swore
To love false Love no more.
Fa la la.

XVI.

Cloris, when as I woo
Why still repli'st thou No?
If as a maid you use it
Say No, and ne'er refuse it.

XVII.

See, see the shepherds' Queen,
Fair Phyllis all in green.
Fa la la.
The shepherds home her bringing
With piping and with singing.
Fa la la.
Then dance we on a row
And chant it as we go!
Fa la la.

XVIII.

Phyllis, now cease to move me
For I shall never love thee.
Fa la la.
Content thee! I have swore
To love false Love no more.
Fa la la.

XIX.

When David heard that Absalom was slain
He went up to his Chamber over the Gate, and wept
And this he said:
O my son Absalom! my son, my son!
Would God I had died for thee,
O Absalom, my son, my so..!

2 *Samuel xviii.* 33.

XX.

Phyllis, yet see him dying,
Who, by thy oft denying,
Is flying
His life, too wretched, hateful,
Phyllis and Love ungrateful.
Yet when thine eyes have slain,
Thine eyes can raise again.

XXI.

Fusca, in thy starry eyes
Love in black still mourning dies,
Fa la la.
That among so many slain,
Thou hast loved none again.
Fa la la.

XXII.

Adieu, ye city-prisoning towers!
Better are the country bowers;
Winter is gone, the trees are springing;
Birds on every hedge sit singing.
Hark how they chirp it! Come, Love, delay not
Come, sweet Love, O come, and stay not.

XXIII.

When I observe those beauty's wonderments,
Mine eyes, how do you burn!
But when those ears, so deaf at my laments,
Mine eyes, how do you mourn!
Then for my torment, Love, this help devise
Or open her deaf ears, or close mine eyes.

XXIV.

Music divine, proceeding from above,
Whose sacred subject oftentimes is Love,
In this appears her heavenly harmony
Where tuneful concords sweetly do agree
And yet in this her slander is unjust,
To call that Love which is indeed but Lust.

XXV.

Oft did I marle how in thine eyes
Water and fire did dwell together,
Seeing 'tis known in contraries,
Each seeks the hurt and spoil of either.
But fire and water there may mell
Where Love and Hate together dwell.

XXVI.

Woe is me! that I am constrained
To dwell with Mesech;
And to have my habitation
Among the tents of Kedar.

Psalm cxx. 4.

XXVII.

It is my well-beloved's voice
That soundeth in my ears;
My heart hereat doth much rejoice
To see him draw so near.
O see on yonder mountain top,
On yon same hill so tall,
How hitherward my love doth hop;
My heart doth skip withal.

XXVIII.

Turn unto the Lord our God.

Joel ii. 13.

For the Lord is gracious,
His mercy is everlasting,
And His truth endureth
From generation to generation.

Psalm c. 4.

A Madrigal from the "Triumphs of Oriana."

The fauns and satyrs tripping
With lively nymphs of fresh cool brooks and fountains
And those of woods and mountains,
Like roes, came nimbly skipping
By signs their mirth un-ripping,
My fair Queen they presented
In Peace's arms with Amaltheas twenty,
Brimful of wealthy plenty
And still to give, frequented
With bare gifts not contented.
The demi-gods pray to the gods supernal
Her life, her wealth, her fame may be eternal.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

NOTES

IV.—Line 6. The Cantus and Altus part-books have *your* sense and *your* brain, but the reading of the Bassus part-book is no doubt the correct version.

V.—Line 1. *taste*. This is the reading of the Cantus part, but the Altus and Bassus books have *find—taste* is required for the rhyme and must certainly be the true reading. The text is adapted from Guarini's " Con che soavità."

VII.—Line 1. The Cantus and Tenor parts quote the opening notes of Dowland's famous song, " Flow, my tears " (the first of the Lacrimae pavans). (T. D.)

IX.—Line 1. *Oyez*. The old call of the town-crier, and still in use in some country districts. It is derived from old French.

XVIII.—These lines may belong to the lyric which appears as No. 15 of the Set.

XIX.—David's lamentation was a favourite subject, and these words for it were also set to music by East and by Weelkes.

XXV.—The first line of this lyric is very similar to that of Daniel's *Delia* Sonnet No. 34, "Oft do I marvel whether Delia's eyes."

Line 1. *marle*. An obsolete form of *marvel*.

Line 5. *mell*. The part-books read *dwell* for the final word of both the last lines. The Editor suggests that in line 5 it is a scribal error for *mell*, meaning *mingle*, from the old French verb *meller*.

XXVII.—This is a paraphrase of Canticles II., 8.

SONGS

OF

3. 4. 5. and 6. parts.

BY

THOMAS TOMKINS:

Organiſt of his Maieſties

Chappell ROYALL

in Ordinary

LONDON

Printed for *Matthew Lownes*,

Iohn Browne, and *Thomas Snodham.*

Cum Priuilegio

TO THE RIGHT HONOrable

William Earl of *Pembroke*, Lord *Herbert* of *Cardiffe*, Lord *Par* and *Roſſe* of *Kendall*, Lord *Marmion* and St. *Quintin*, Lord Warden of the *Stanneries* in the Counties of *Deuon* and *Cornewall*, Captaine of his Maieſties Towne and Caſtle of *Portſmouth*, and the Iſle of *Portfey*, in the County of *Southampton*, Lord Lieutenant of the Counties of *Wilts* and *Somerſet*, Chancellor of the Vniuersity of *Oxford*, Lord Chamberlain of his Maieſties moſt Honourable Houſhold, Knight of the moſt Noble order of the Garter, and one of his Maiesties moſt Honourable Priuie Councell.

My very good Lord;

THough it may ſeeme a preſumptuous and improper thing for me to preſent your Honour with a Song, who are daily buſied in the great and waighty Counſells and affaires of the King and Kingdome : Yet haue not my thoughts been wound vp to this height, without an appearing reaſon to my ſelfe, of excuſe, and pardon at the leaſt, if not of fittingneſſe, and hope of acceptation.

For though your Lordſhips imployments be daily, yet hath the Day many houres, and if you ſhould beſtow all of them on ſad and ſerious matters, you might ſhorten them, and depriue vs too ſoone of the benefit both of your Counſels and Actions. Beſides, (if I may preſume to give your Lordſhip any account of my poore ſelfe) I firſt breathed, and beheld the Sunne, in that Country, to which your Lordſhip giues the greateſt luſtre, taking the Title of your Earledome from it, and euen therefore haue alwaies (I know not by what ſecret power of naturall affection) euer honoured and wiſhed your Lordſhips proſperity. To which conſiderations may be added that goodneſſe of nature, eminent in your Lordſhip, which was euer a friend to Muſicke, and the knowne vertues of your minde, which ſeemes to be beſt in tune, in thoſe who loue Muſicke beſt, as being leaſt diſtracted with low cogitations, and your often frequenting and fauourable attention to the Muſicke in the Chappell, which vſeth ſometimes to raiſe the ſoule aboue her Companions, Fleſh, and Bloud ; as alſo the place you hold vnder his Maieſty, which conſequently renders you, a Patron and Protector of Muſicke.

Concerning the Songs, if they ſhall be found anſwerable to the deſire and affection of their indulgent Parent : I beſeech your Honour to conſider, that as there are few men abſolutely perfect, ſaue onely in contemplation ; ſo neither is more cleareneſſe to be expected in the Riuers, then in the Spring, nor more perfection, in imperfect mens contemplations, or workes of this kinde.

For the lightneſſe of ſome of the words I can onely pleade an olde (but ill) cuſtome, which I wiſh were abrogated : Although the Songs of theſe Bookes will be euen in that poynt, ſutable to the people of the world, wherein the rich and poore, ſound and lame, ſad and fantaſticall, dwell together.

Laſtly, I doe againe moſt humbly beſeech your Lordſhip to pardon my preſumption, and to accept of theſe my imperfect offers, who will offer my prayers to God for your Lordship, that you may enioy a happie and bleſſed Harmony in the whole courſe of your life, (betweene your ſelfe and your friends, your body and minde) to the end that you may haue content (which is the beſt kinde of Muſicke) here, and the Muſicke of Angels hereafter. This is, and ſhall be, the prayer of

Your Honours moſt humbly deuoted
in all obſeruance and duty,

THOMAS TOMKINS.

To my Brother the AVTHOR.

YET thou wert mortall: now begin to *liue*,
And end with onely *Time*. Thy Muſes giue
What Nature hath deny'd, *Eternitie*:
Gladly my younger Muſe doth honour thee,
But mine's no praiſe. A large increaſe *it* has
That's multiply'd through strong affections glas.
Yet is thy worth the ſame, and were no other
Though as a *Iudge* I ſpake, not as a *Brother*.
This comfort haue, this *Art's* ſo *great*, ſo *free*,
None but the *good* can reach to *cenſure* thee.

IOHN TOMKINS.

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9.	Oyez! Has any found a lad?	S.A.T.B.	40
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11.	Yet again, as soon revived (*the second part*)	S.A.T. (or A.) B.	53
12.	Was ever wretch tormented?	S.T. (or A.) T.B.	62
	Songs of five parts.		
13.	To the shady woods	S.S.A.T.B.	70
14.	Too much I once lamented	S.S.A.T.B.	74
15.	Come, shepherds, sing with me	S.S.A.T.B.	83
16.	Cloris, whenas I woo	S.S.A.T.B.	93
17.	See, see the shepherds' Queen	S.S.A.T.B.	99
18.	Phyllis, now cease to move me	S.S.A.T.B.	106
19.	When David heard	S.A.A.T.B.	112
20.	Phyllis, yet see him dying	S.S.A.T.B.	124
21.	Fusca, in thy starry eyes	S.S.A.T.B.	132
22.	Adieu, ye city-prisoning towers	S.S.A.T.B.	139
	Songs of six parts.		
23.	When I observe	S.S.A.A.T.B.	147
24.	Music divine	S.S.A.T.T.B.	154
25.	Oft did I marle	S.S.A.A.T.B.	165
26.	Woe is me	S.S.A.T.B.B.	177
27.	It is my well-beloved's voice	S.S.A.T.T.B.	187
28.	Turn unto the Lord	S.S.A.T.T.B.	199
	A MADRIGAL FOR FIVE VOICES FROM THE "TRIUMPHS OF ORIANA."		
	The fauns and satyrs tripping	S.S.A.T.B.	207

Thomas Tomkins's

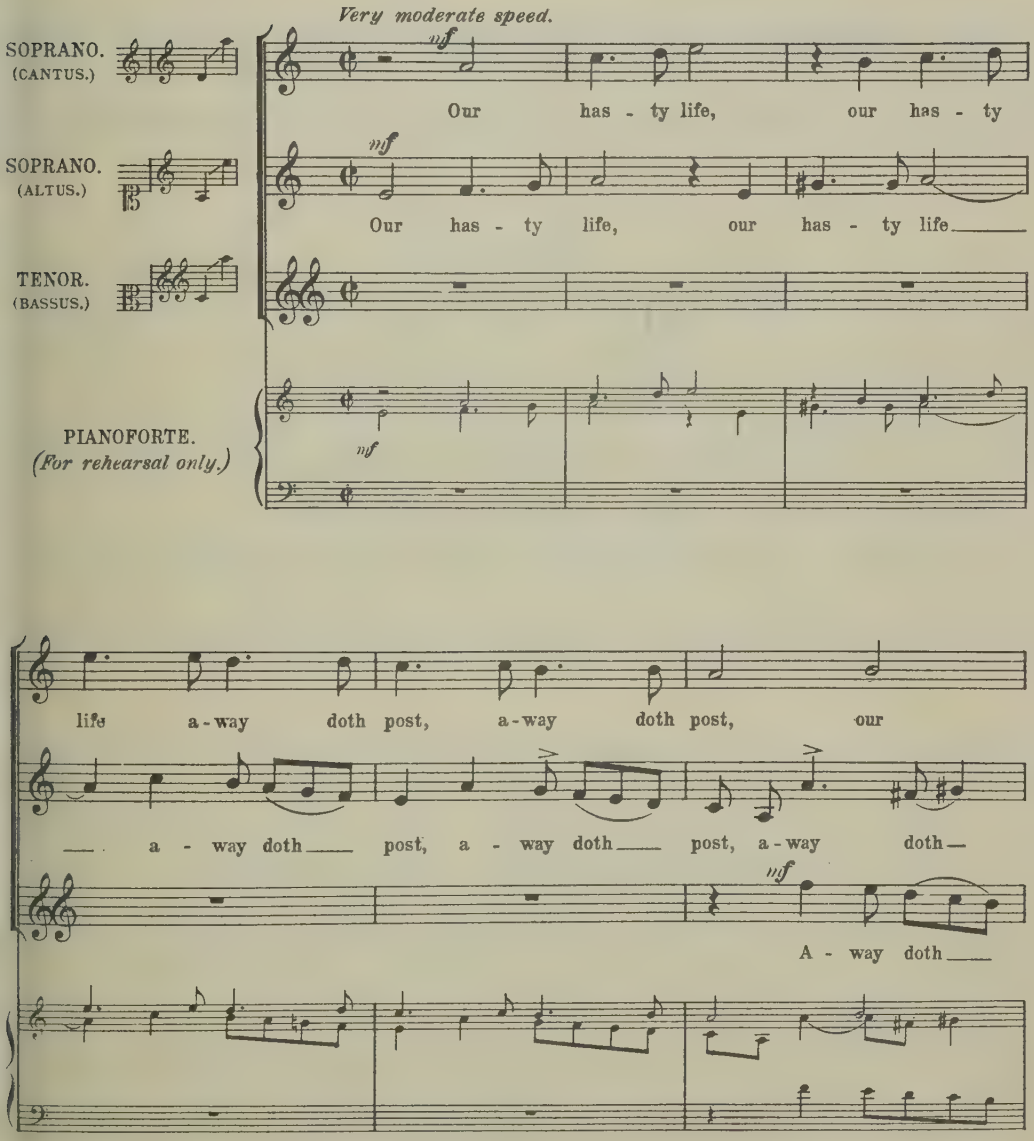
Songs of 3. 4. 5. and 6. parts.

(1622)

Edited by EDMUND H. FELLOWES.
Revised by Thurston Dart

No 1. OUR HASTY LIFE AWAY DOTH POST.

To my deare Father Mr. *Thomas Tomkins.*


Very moderate speed.
SOPRANO. (CANTUS.)
SOPRANO. (ALTUS.)
TENOR. (BASSUS.)
PIANOFORTE. (For rehearsal only.)
mf
Our has - ty life, our has - ty
Our has - ty life, our has - ty life
life a - way doth post, a - way doth post, our
a - way doth post, a - way doth post, a - way doth
A - way doth

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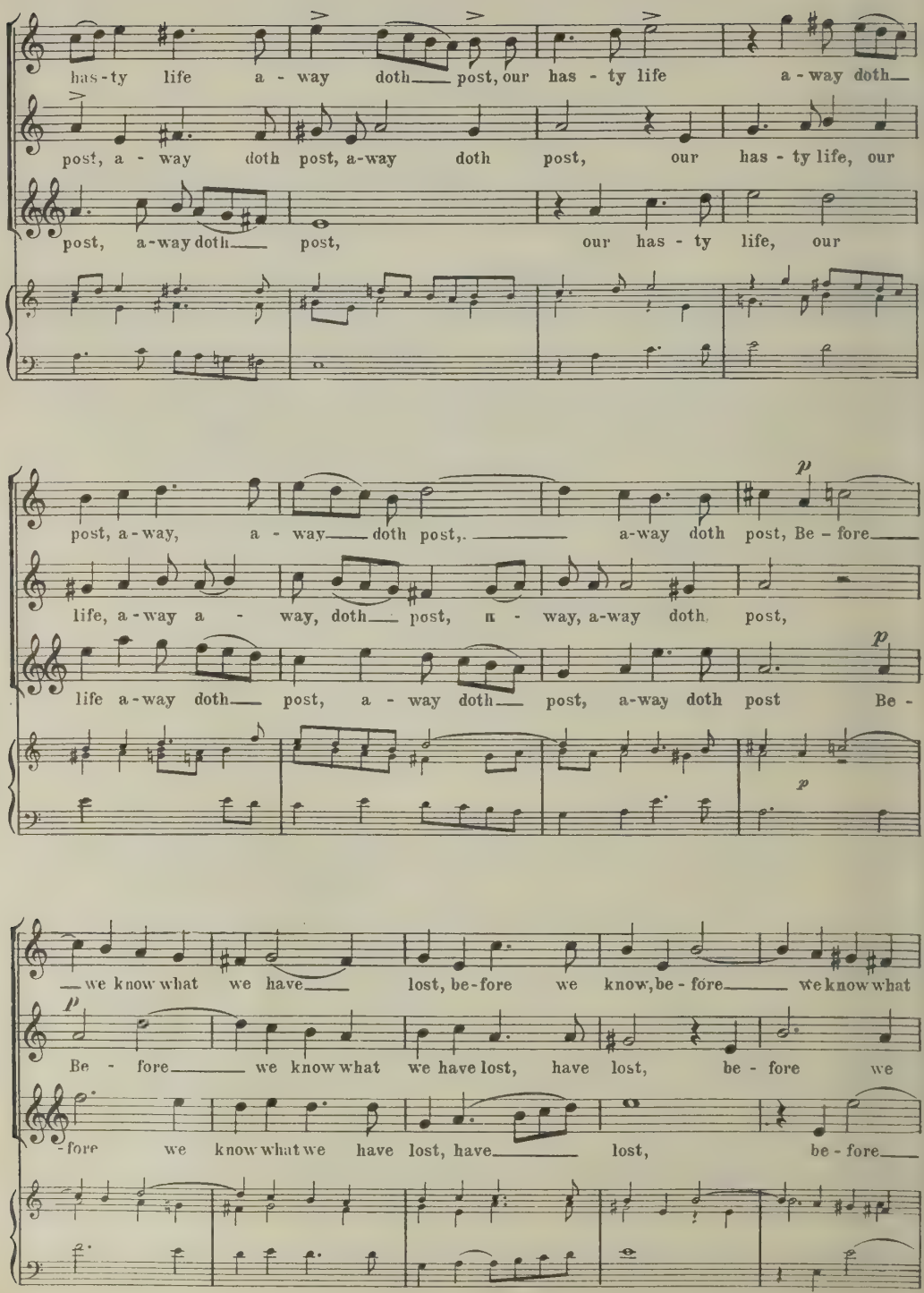
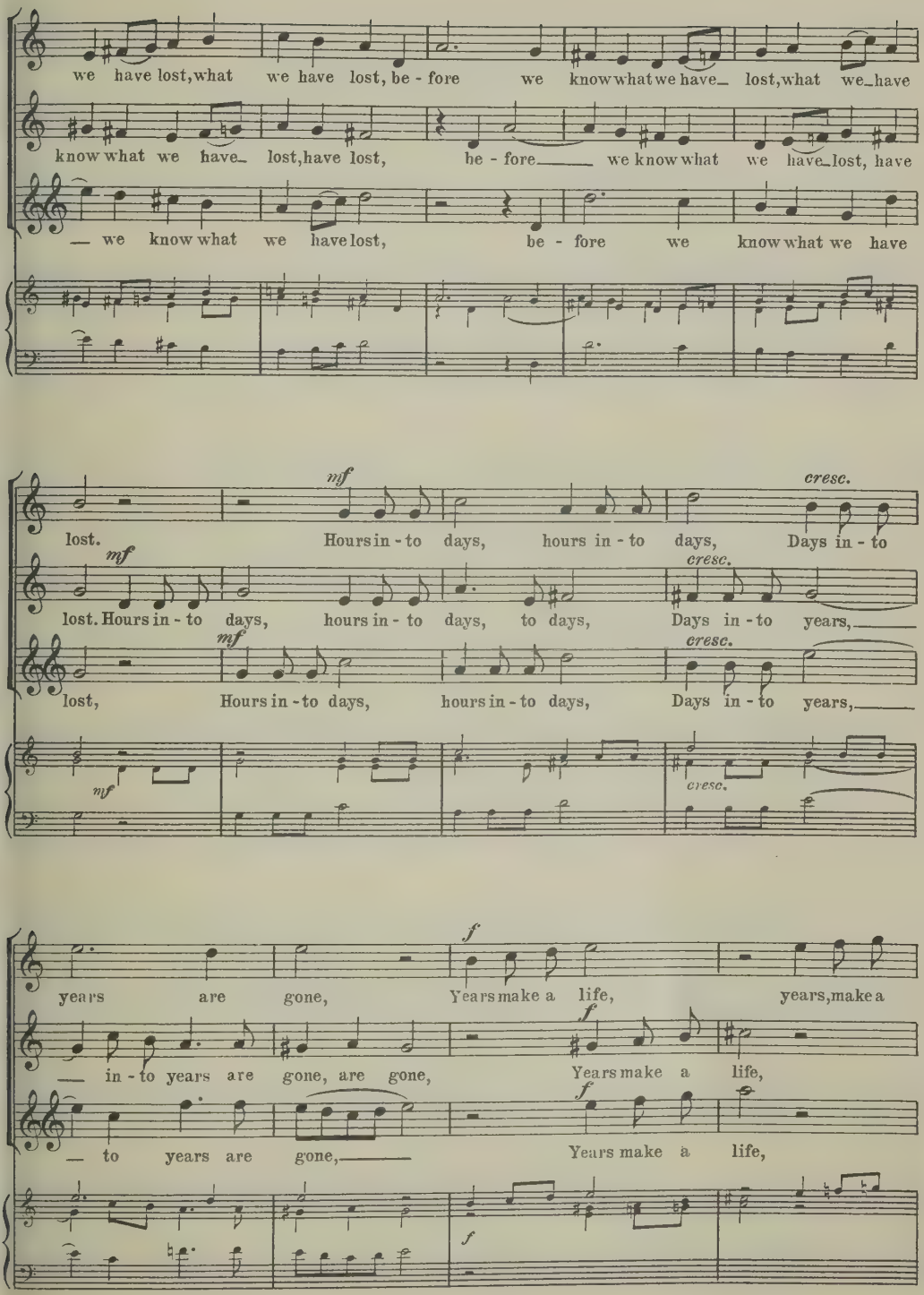
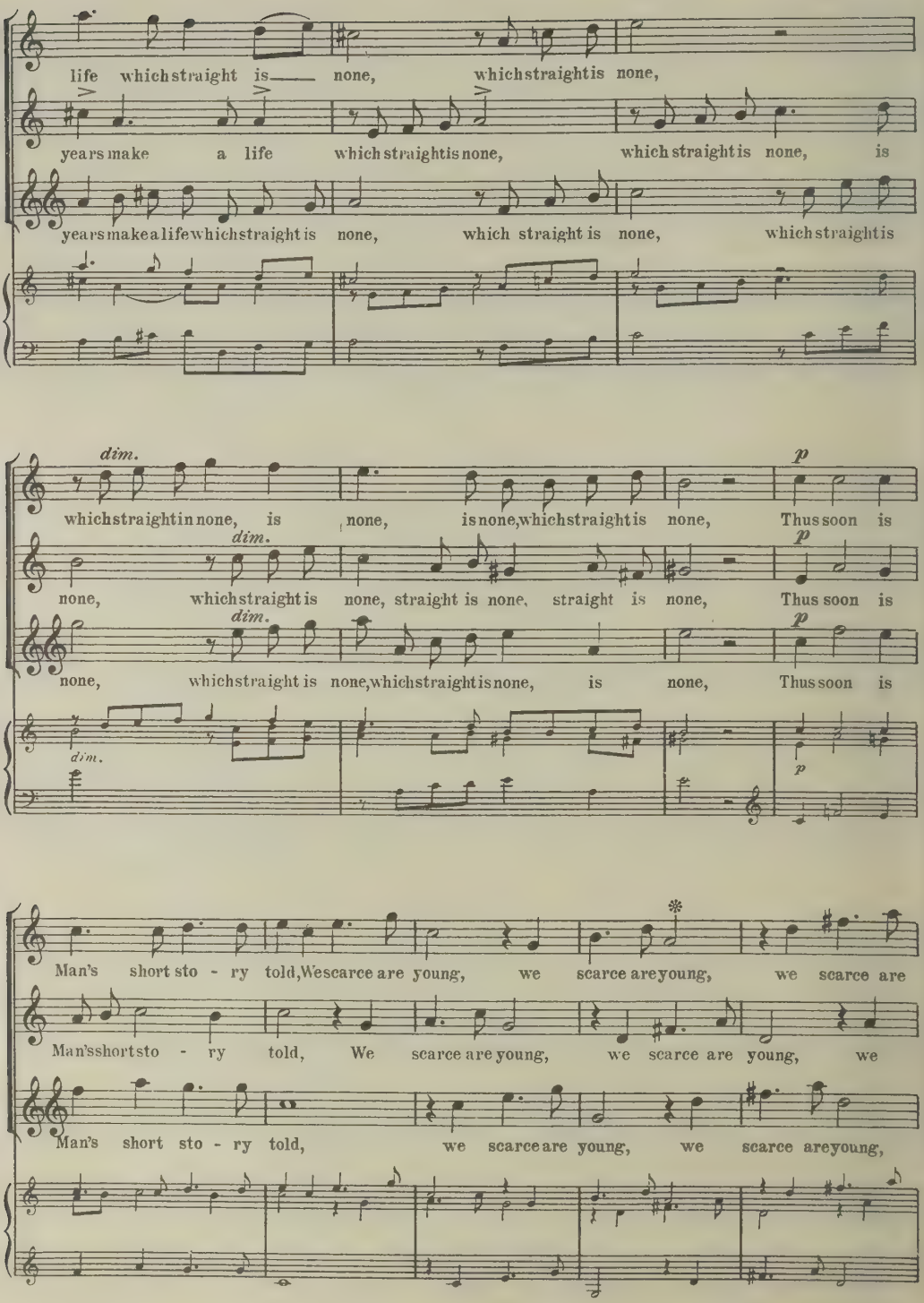
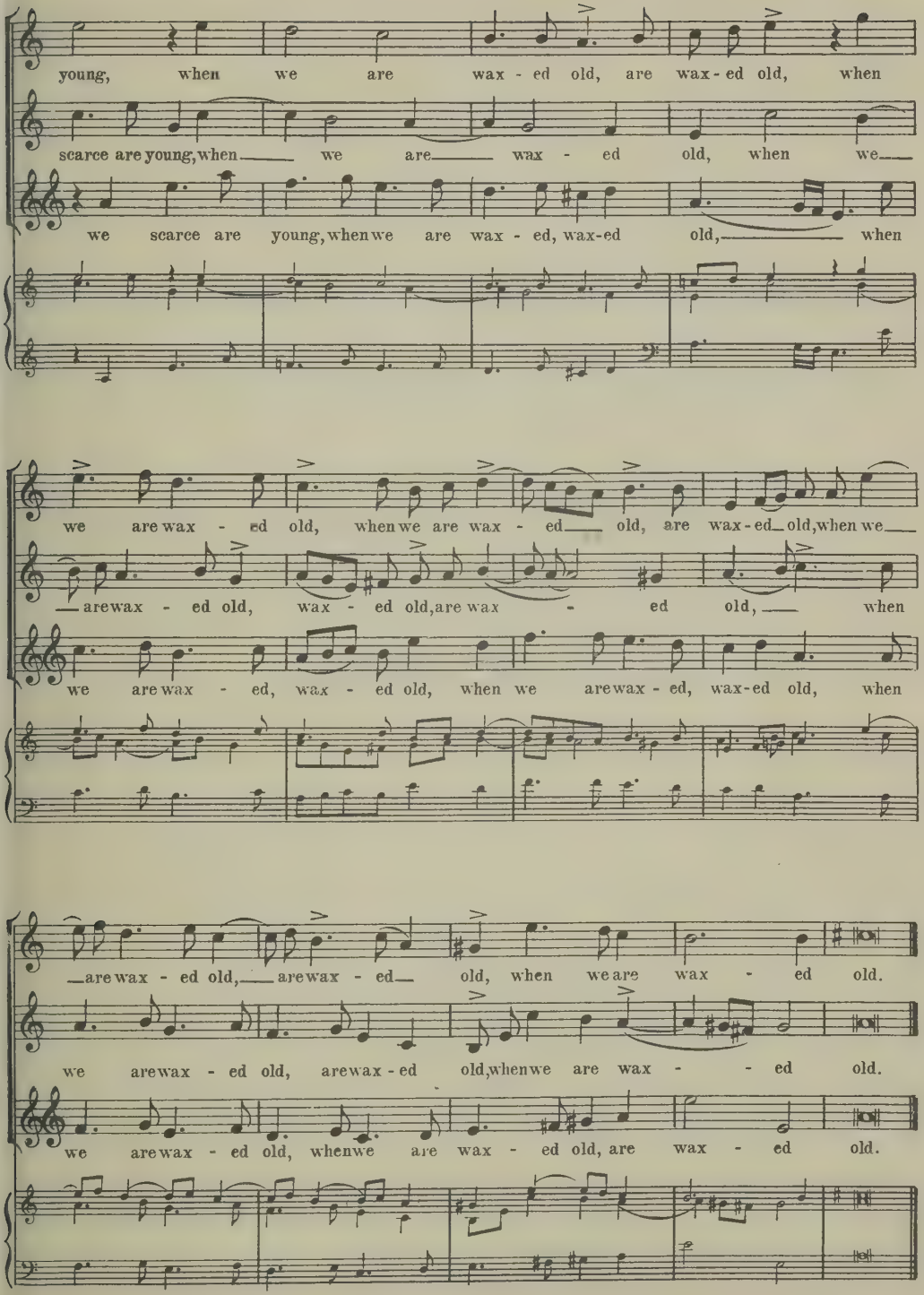

has-ty life a-way doth post, our has-ty life a-way doth
post, a-way doth post, a-way doth post, our has-ty life, our
post, a-way doth post, our has-ty life, our
post, a-way, a-way doth post, a-way doth post, Be-fore
life, a-way a-way, doth post, a-way, a-way doth post,
life a-way doth post, a-way doth post, a-way doth post Be-
we know what we have lost, be-fore we know, be-fore we know what
Be-fore we know what we have lost, have lost, be-fore we
-fore we know what we have lost, have lost, be-fore


we have lost, what we have lost, be - fore we know what we have_ lost, what we_have
know what we have_ lost, have lost, be - fore_____ we know what we have_lost, have
_ we know what we have lost, be - fore we know what we have
mf
cresc.
lost. Hours in - to days, hours in - to days, Days in - to
mf
cresc.
lost. Hours in - to days, hours in - to days, to days, Days in - to years,_____
mf
cresc.
lost, Hours in - to days, hours in - to days, Days in - to years,_____
mf
cresc.
f
years are gone, Years make a life, years, make a
f
_ in - to years are gone, are gone, Years make a life,
f
_ to years are gone,_____ Years make a life,
f

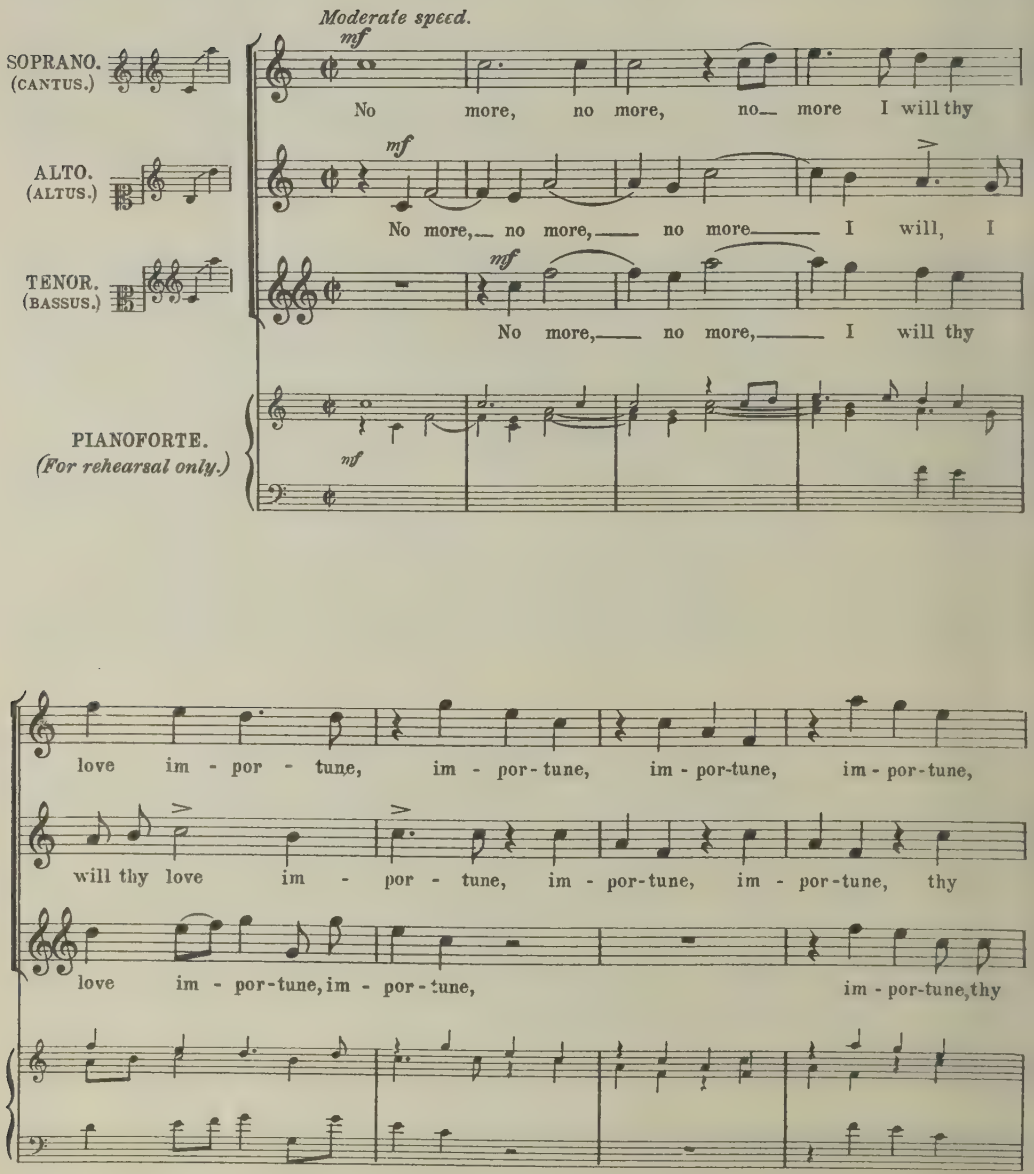

life which straight is none, which straight is none,
years make a life which straight is none, which straight is none, is
years make a life which straight is none, which straight is none, which straight is
dim.
which straight in none, is none, is none, which straight is none, Thus soon is
dim.
none, which straight is none, straight is none, straight is none, Thus soon is
dim.
none, which straight is none, which straight is none, is none, Thus soon is
dim.
p
p
p
Man's short sto - ry told, We scarce are young, we scarce are young, we scarce are
Man's short sto - ry told, We scarce are young, we scarce are young, we
Man's short sto - ry told, we scarce are young, we scarce are young,

*This note is G in the original edition.


young, when we are wax - ed old, are wax - ed old, when
scarce are young, when we are wax - ed old, when we
we scarce are young, when we are wax - ed, wax-ed old, when
we are wax - ed old, when we are wax - ed old, are wax - ed old, when we
are wax - ed old, wax - ed old, are wax - ed old, when
we are wax - ed, wax - ed old, when we are wax - ed, wax-ed old, when
are wax - ed old, are wax - ed old, when we are wax - ed old.
we are wax - ed old, are wax - ed old, when we are wax - ed old.
we are wax - ed old, when we are wax - ed old, are wax - ed old.

Nº 2. NO MORE I WILL THY LOVE.

To Mr. *William Walker.*


Moderate speed.
mf
SOPRANO. (CANTUS.)
No more, no more, no more I will thy
ALTO. (ALTUS.)
No more, no more, no more I will, I
TENOR. (BASSUS.)
No more, no more, I will thy
PIANOFORTE. (For rehearsal only.)
love im - por - tune, im - por - tune, im - por - tune, im - por - tune,
will thy love im - por - tune, im - por - tune, im - por - tune, thy
love im - por - tune, im - por - tune, im - por - tune, thy

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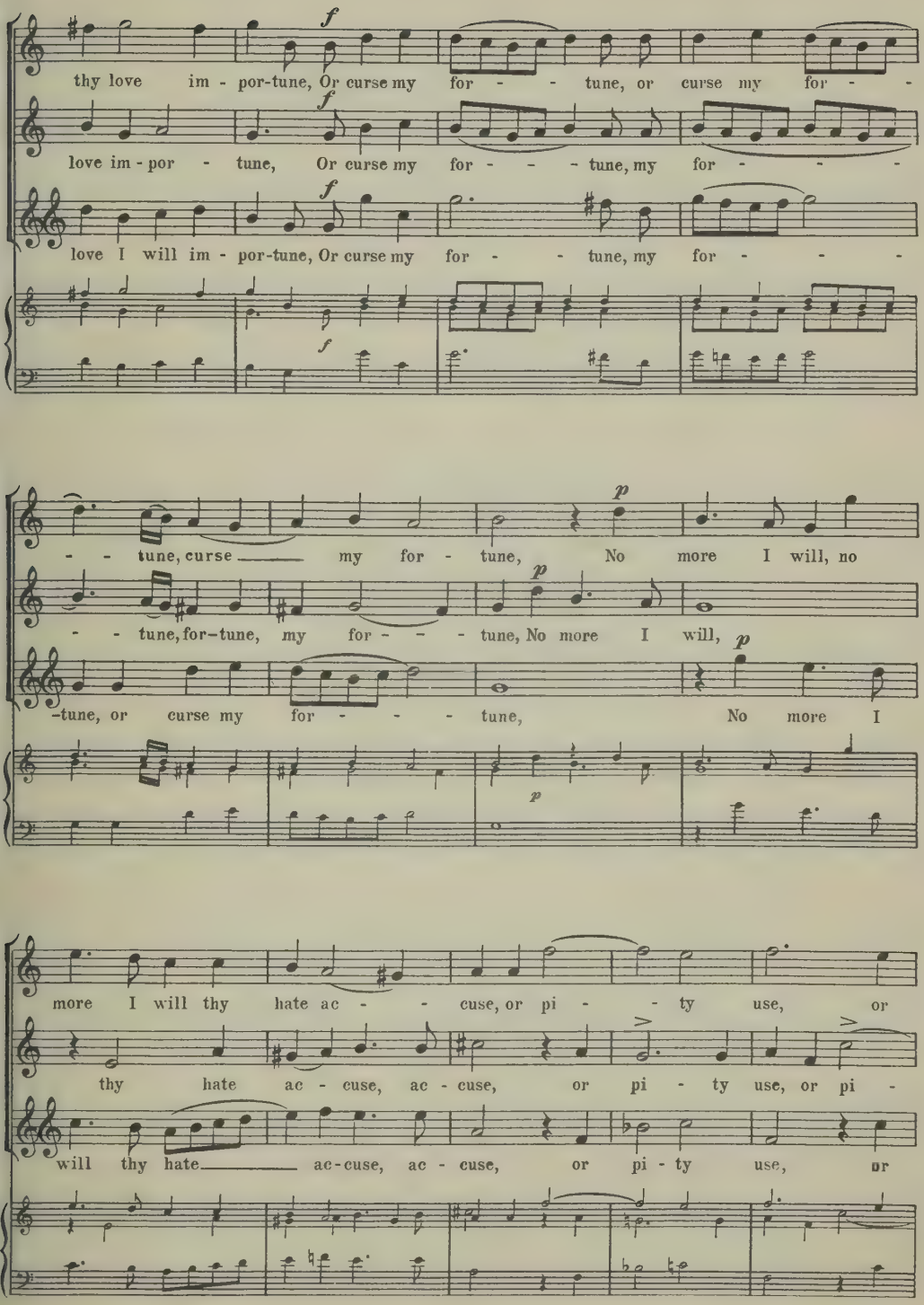
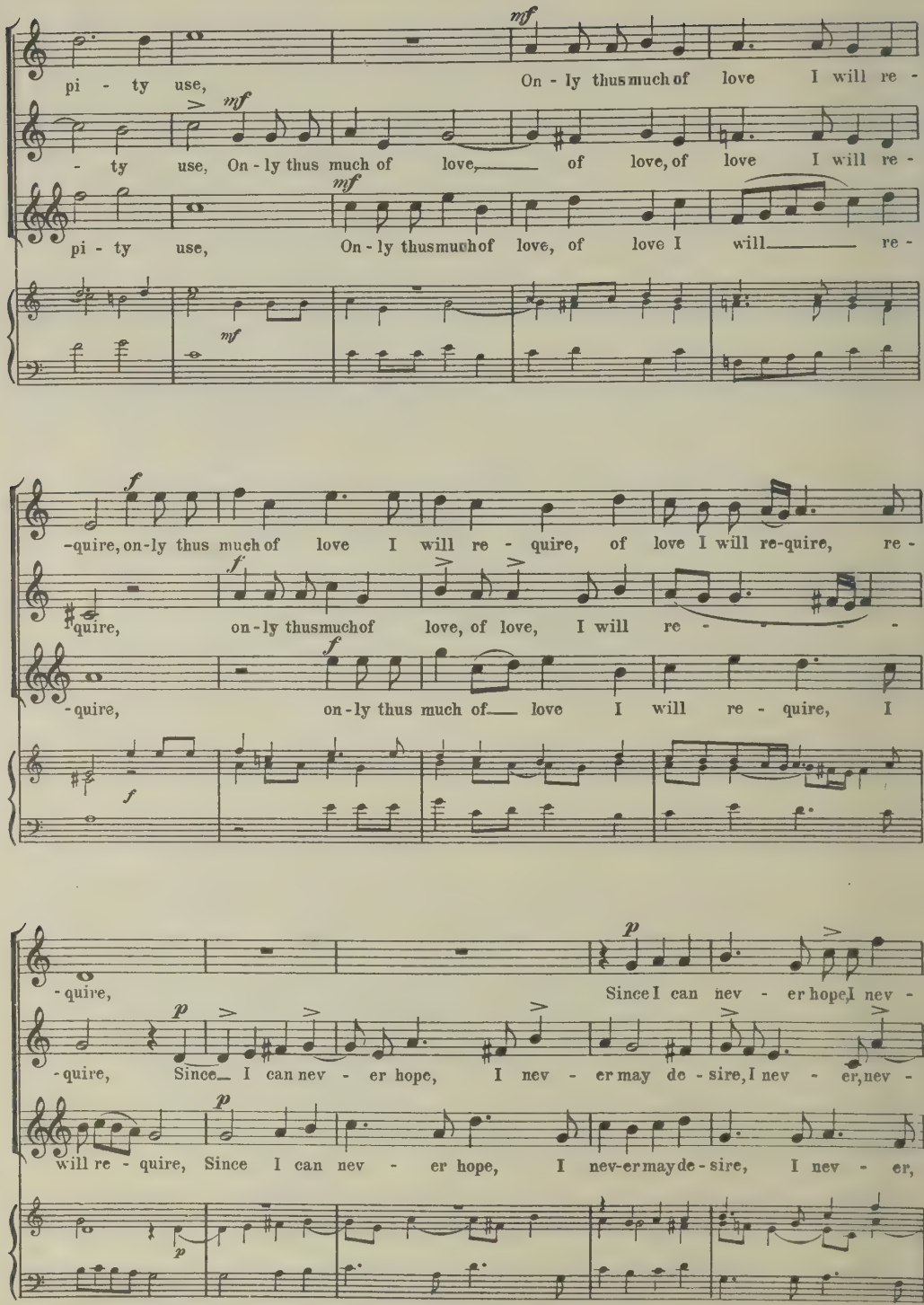
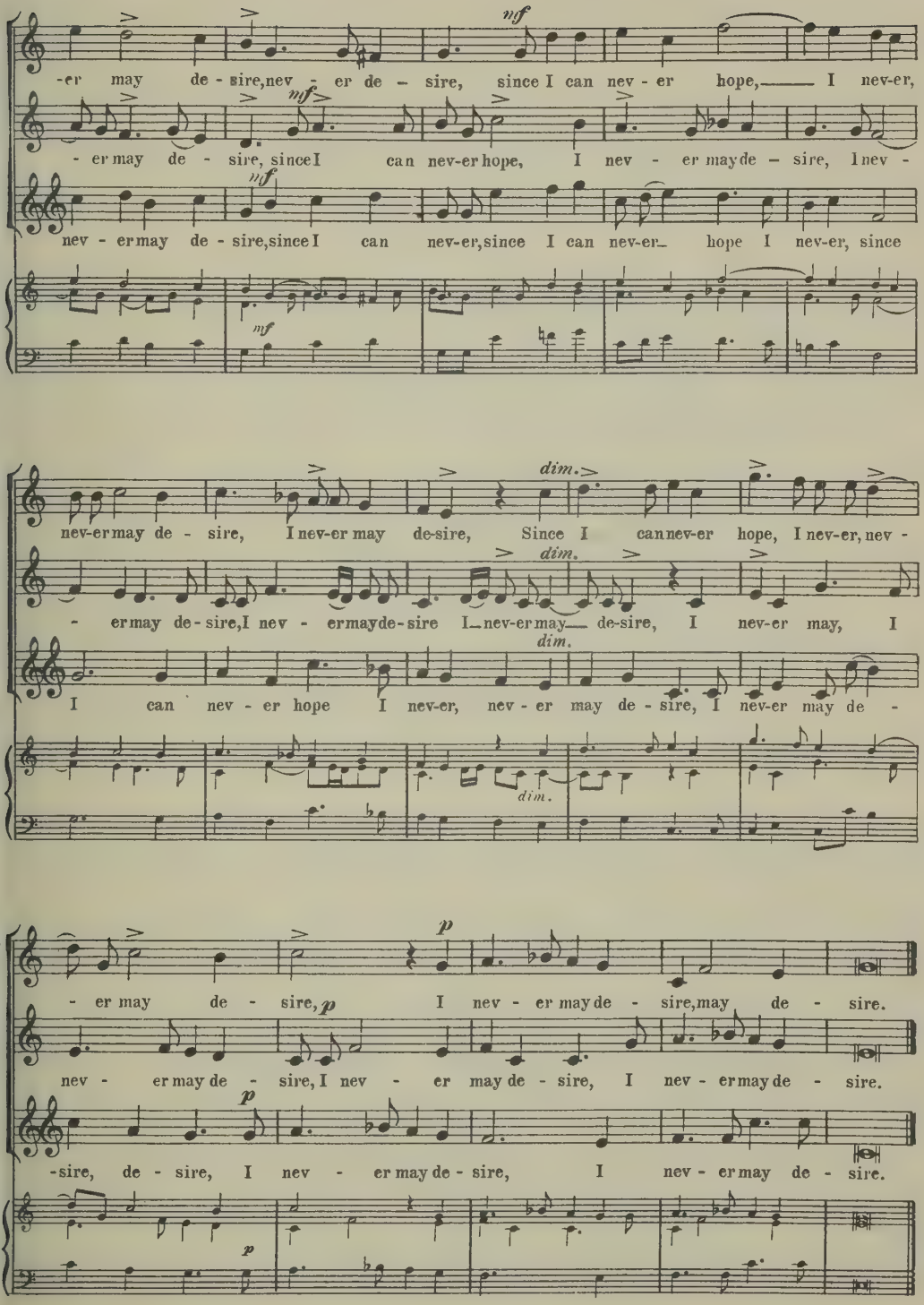
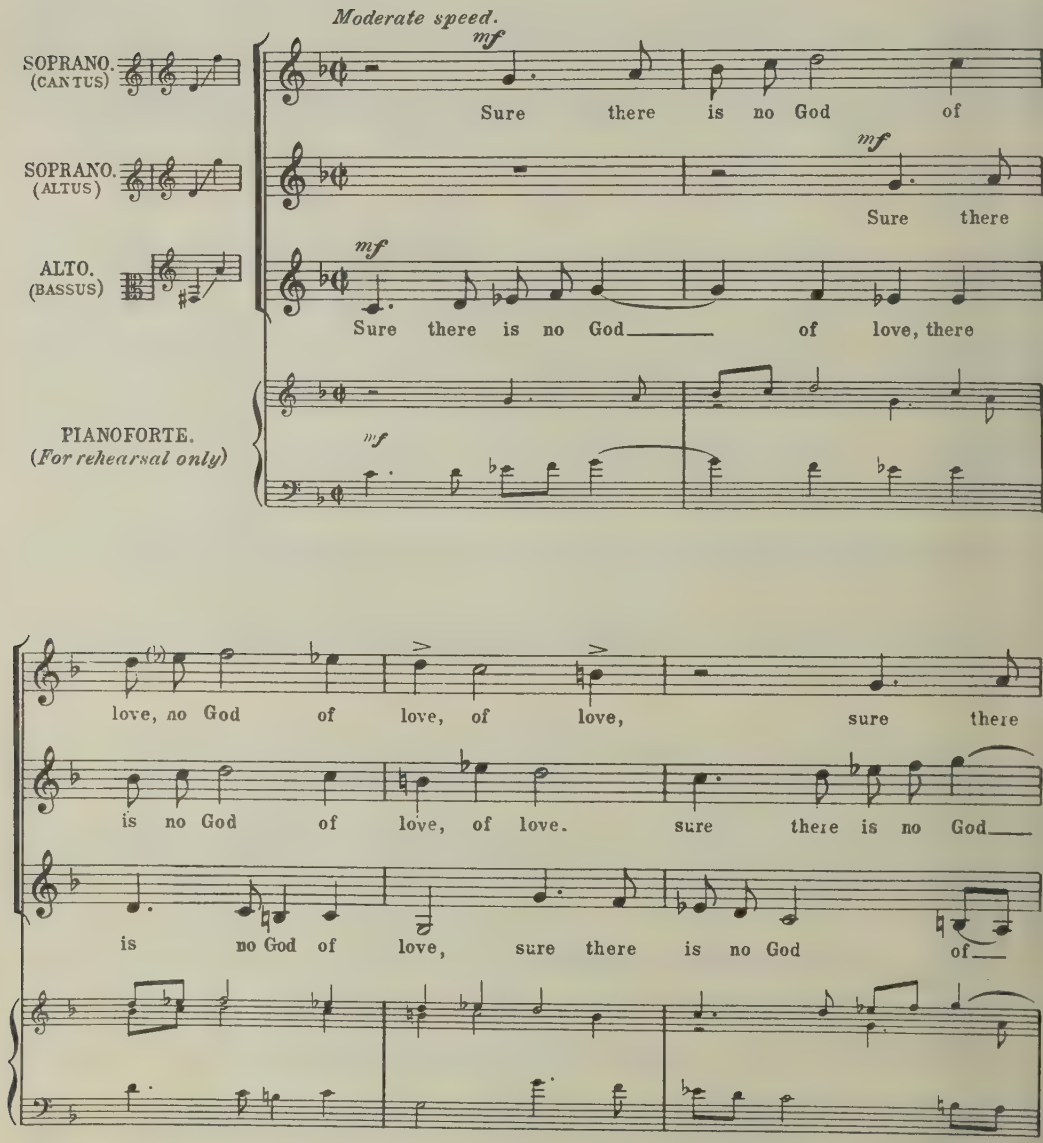

thy love im - por-tune, Or curse my for - - - tune, or curse my for - -
love im - por - tune, Or curse my for - - - tune, my for - - -
love I will im - por-tune, Or curse my for - - tune, my for - - -
- - tune, curse my for - tune, No more I will, no
- - tune, for-tune, my for - - - tune, No more I will,
-tune, or curse my for - - - tune, No more I
more I will thy hate ac - - cuse, or pi - - ty use, or
thy hate ac - cuse, ac - cuse, or pi - ty use, or pi -
will thy hate ac-cuse, ac - cuse, or pi - ty use, or


pi - ty use, On - ly thus much of love I will re -
- ty use, On - ly thus much of love, of love, of love I will re -
pi - ty use, On - ly thus much of love, of love I will re -
-quire, on-ly thus much of love I will re - quire, of love I will re-quire, re -
-quire, on - ly thus much of love, of love, I will re -
-quire, on - ly thus much of love I will re - quire, I
-quire, Since I can nev - er hope, I nev -
-quire, Since I can nev - er hope, I nev - er may de - sire, I nev - er, nev -
will re - quire, Since I can nev - er hope, I nev-er may de - sire, I nev - er,


-er may de - sire, nev - er de - sire, since I can nev - er hope, I nev-er,
- er may de - sire, since I can nev-er hope, I nev - er may de - sire, I nev -
nev - er may de - sire, since I can nev-er, since I can nev-er hope I nev-er, since
nev-er may de - sire, I nev-er may de-sire, Since I can nev-er hope, I nev-er, nev -
- er may de - sire, I nev - er may de - sire I nev-er may de-sire, I nev-er may,
I can nev - er hope I nev-er, nev - er may de - sire, I nev-er may de -
- er may de - sire, I nev - er may de - sire, may de - sire.
nev - er may de - sire, I nev - er may de - sire, I nev - er may de - sire.
-sire, de - sire, I nev - er may de - sire, I nev - er may de - sire.

No. 3. SURE THERE IS NO GOD OF LOVE.

To Mr. *Humfrey Withy.*


Moderate speed.
SOPRANO. (CANTUS)
SOPRANO. (ALTUS)
ALTO. (BASSUS)
PIANOFORTE. (For rehearsal only)
mf
Sure there is no God of
Sure there
Sure there is no God of love, there
love, no God of love, of love, sure there
is no God of love, of love. sure there is no God
is no God of love, sure there is no God of

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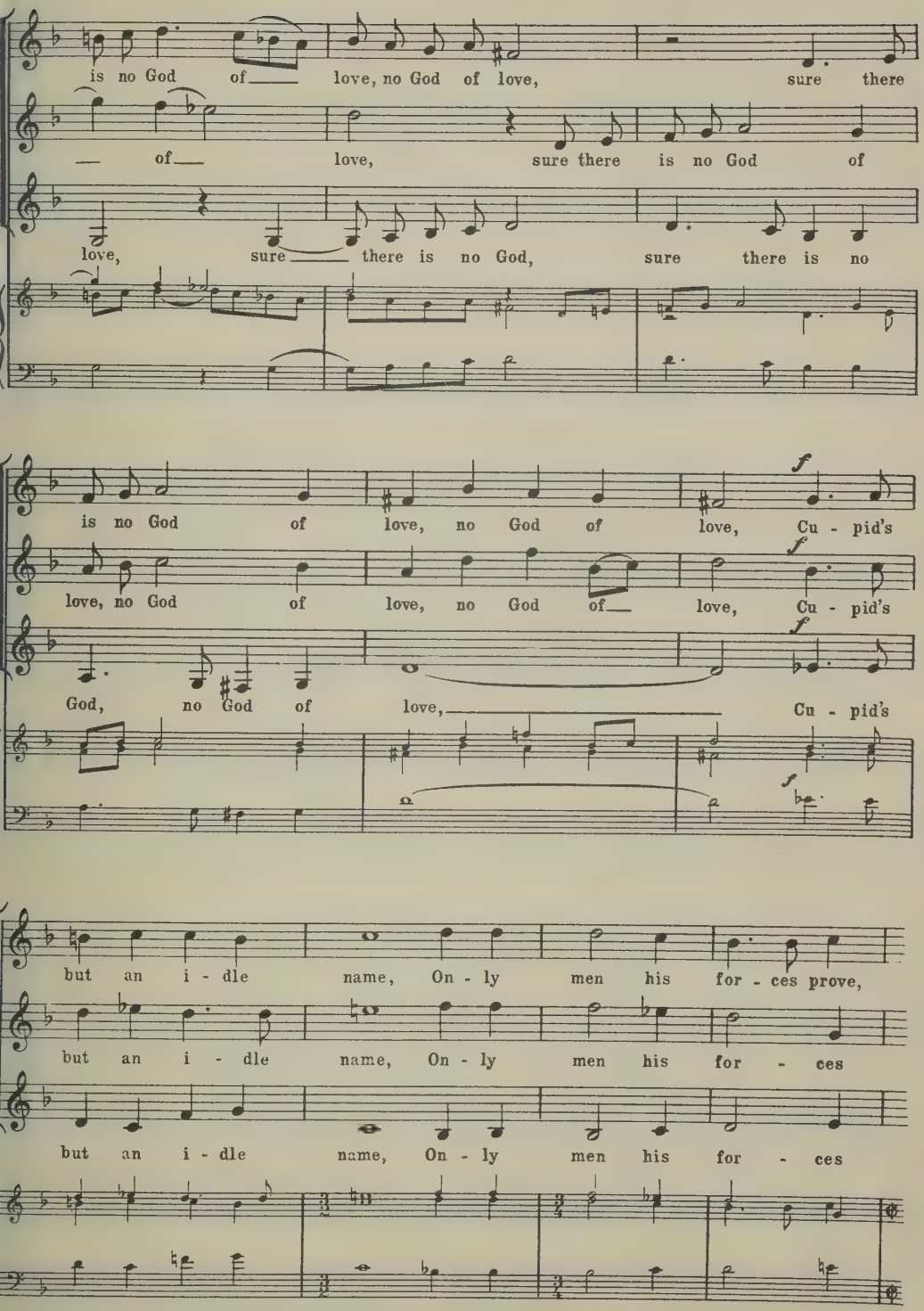
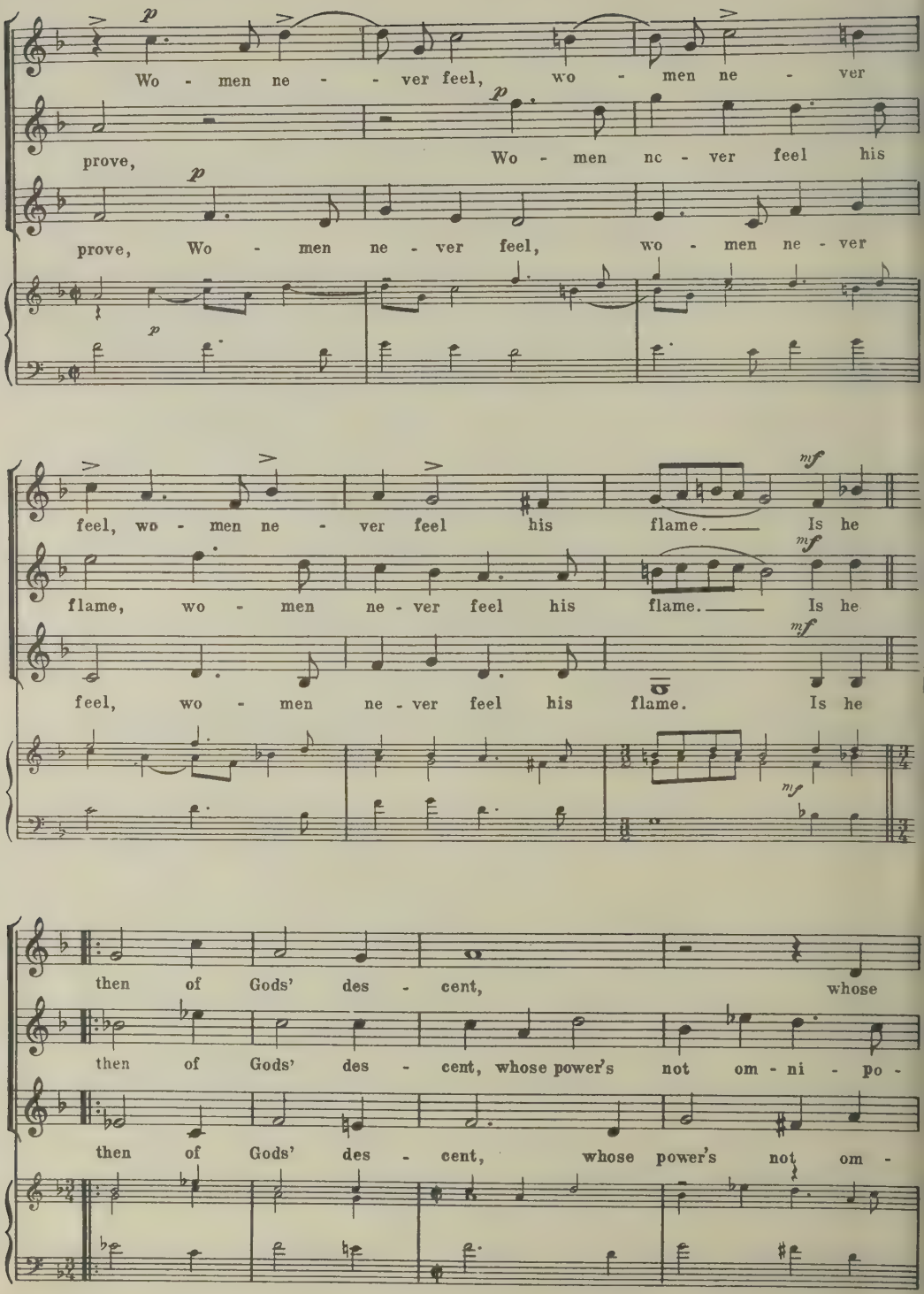
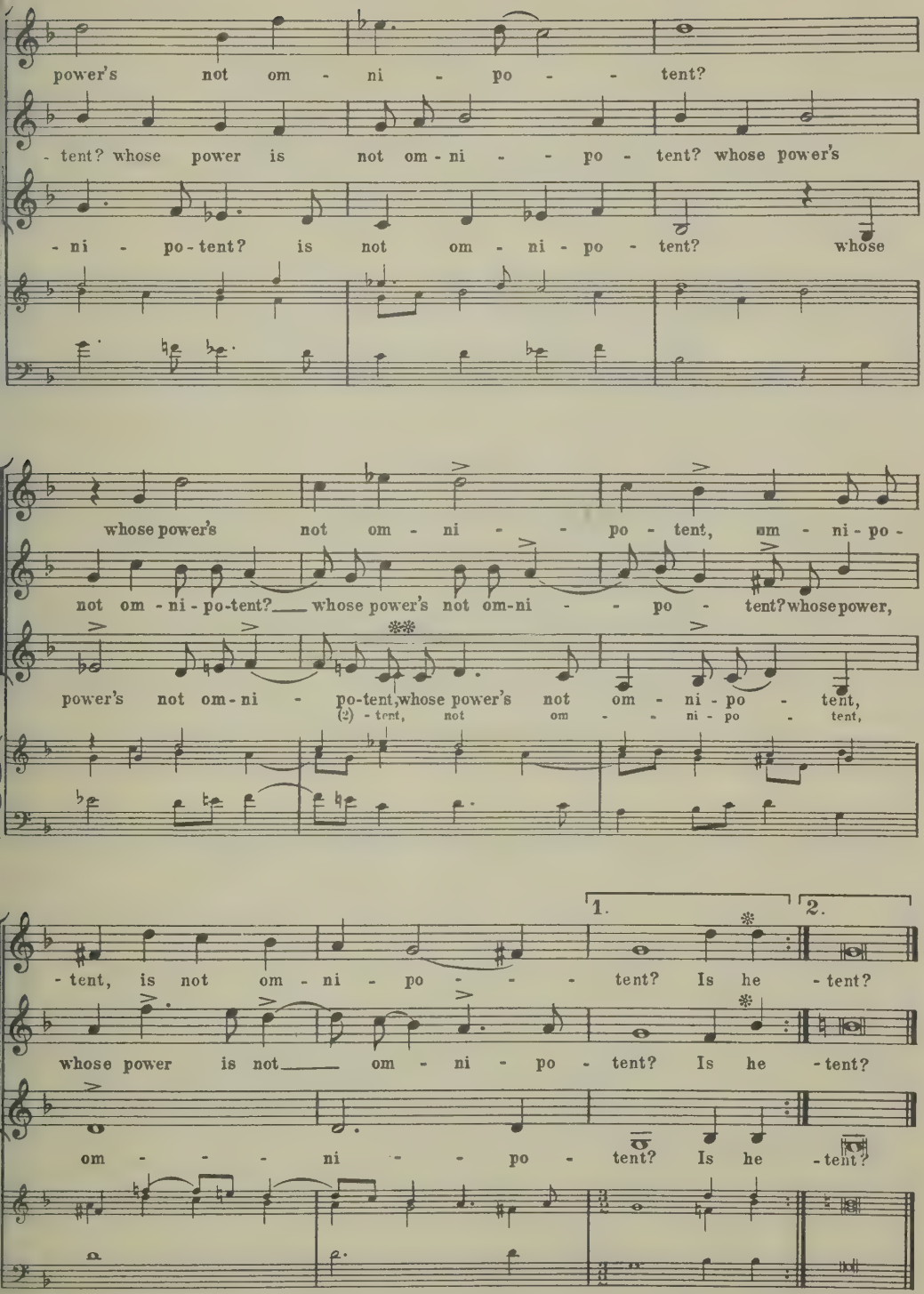
MADE IN ENGLAND
S.& B. 2302.


is no God of love, no God of love, sure there
of love, sure there is no God of
love, sure there is no God, sure there is no
is no God of love, no God of love, Cu - pid's
love, no God of love, no God of love, Cu - pid's
God, no God of love, Cu - pid's
but an i - dle name, On - ly men his for - ces prove,
but an i - dle name, On - ly men his for - ces
but an i - dle name, On - ly men his for - ces


Wo - men ne - - ver feel, wo - men ne - ver
prove, Wo - men nc - ver feel his
prove, Wo - men ne - ver feel, wo - men ne - ver
feel, wo - men ne - ver feel his flame. Is he
flame, wo - men ne - ver feel his flame. Is he
feel, wo - men ne - ver feel his flame. Is he
then of Gods' des - cent, whose
then of Gods' des - cent, whose power's not om - ni - po -
then of Gods' des - cent, whose power's not om -

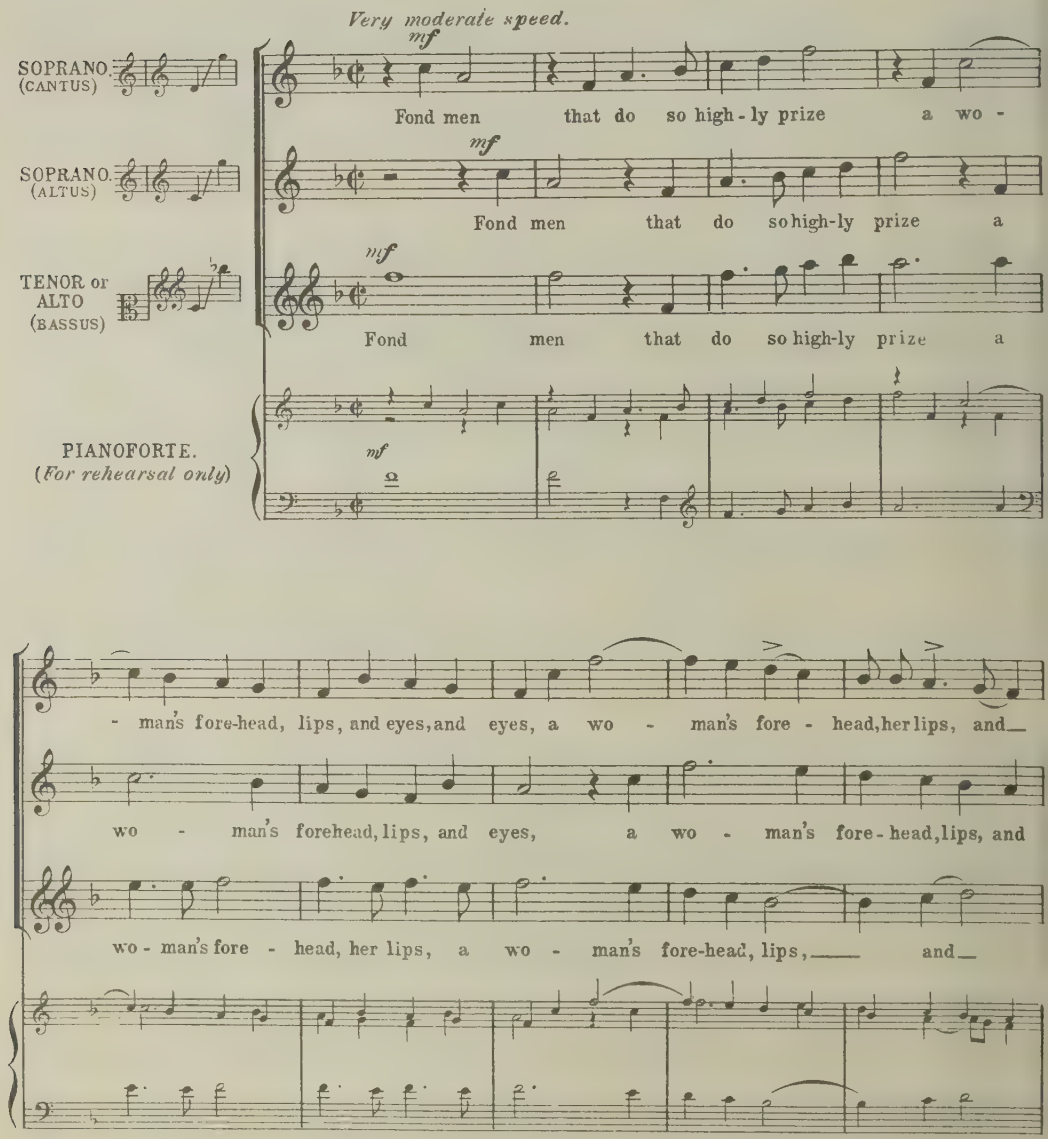

power's not om - ni - po - - tent?
- tent? whose power is not om - ni - - po - tent? whose power's
- ni - po - tent? is not om - ni - po - tent? whose
whose power's not om - ni - - po - tent, um - ni - po -
not om - ni - po-tent? whose power's not om-ni - - po - tent? whose power,
power's not om-ni - po-tent, whose power's not om - ni - po - tent,
(2) - tent, not om - - ni - po - tent,
1.
2.
- tent, is not om - ni - po - - tent? Is he - tent?
whose power is not om - ni - po - tent? Is he - tent?
om - - - ni - - po - tent? Is he - tent?

** In the repeat this slight variation of the arrangement of the words appears in the original edition.

* In this repeat the Cantus and Altus interchange parts.

Nº 4. FOND MEN THAT DO SO HIGHLY PRIZE.

To my Brother Mr. *Nicholas Tomkins.*


Very moderate speed.
SOPRANO (CANTUS)
SOPRANO (ALTUS)
TENOR or ALTO (BASSUS)
PIANOFORTE. (For rehearsal only)
mf
Fond men that do so high-ly prize a wo-
Fond men that do so high-ly prize a
Fond men that do so high-ly prize a
- man's fore-head, lips, and eyes, and eyes, a wo - man's fore - head, her lips, and
wo - man's forehead, lips, and eyes, a wo - man's fore - head, lips, and
wo - man's fore - head, her lips, a wo - man's fore-head, lips, and

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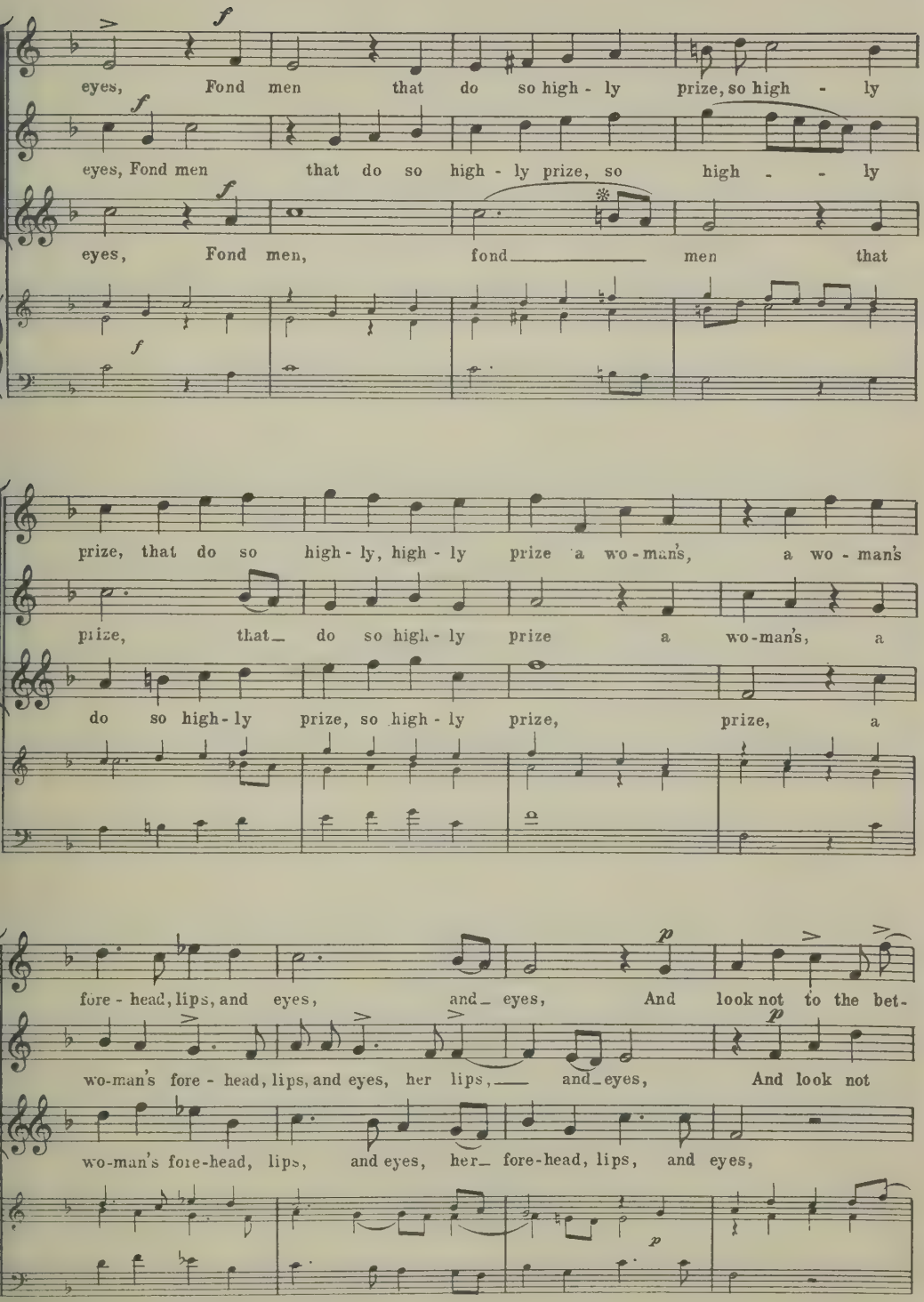
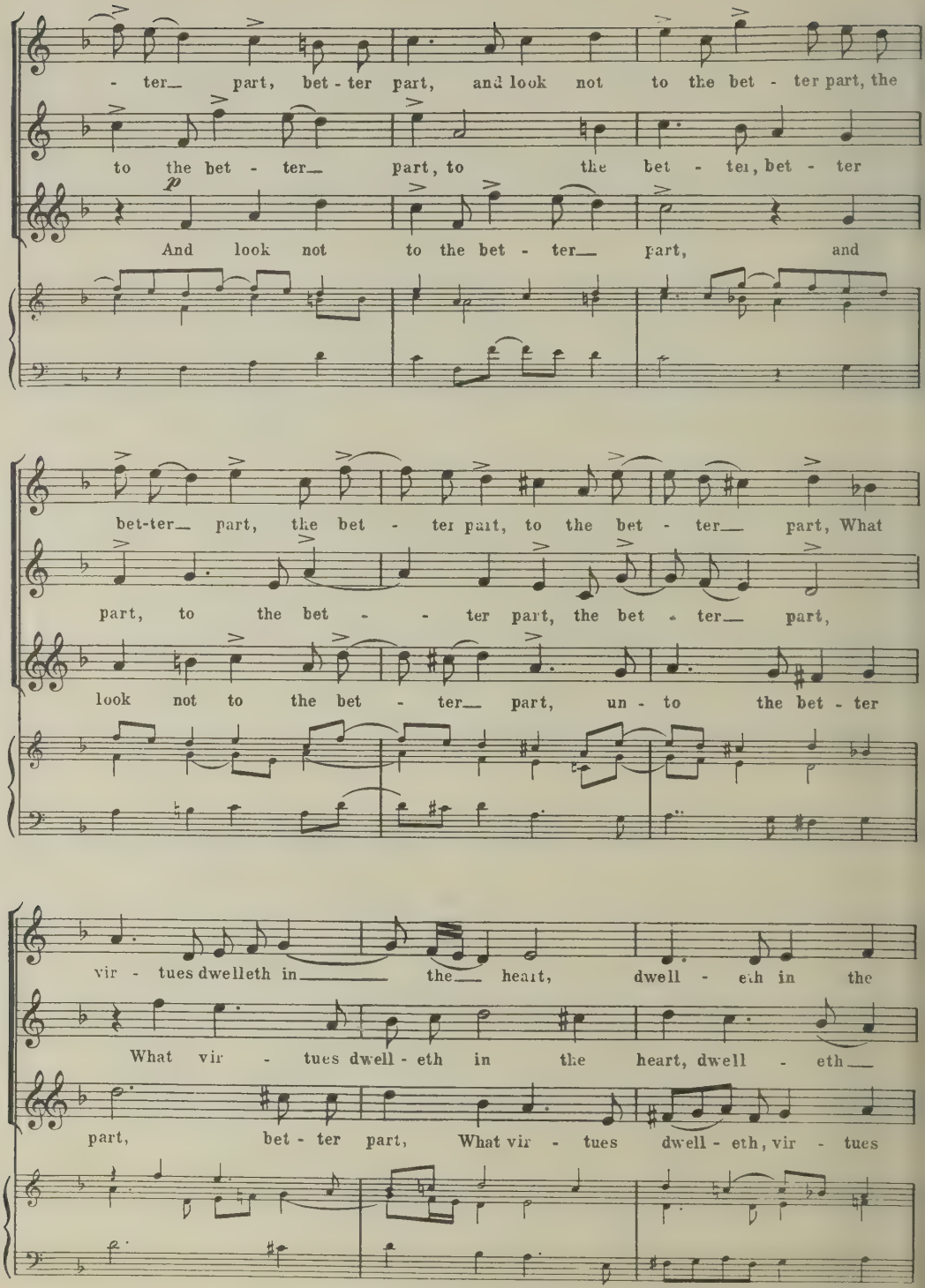
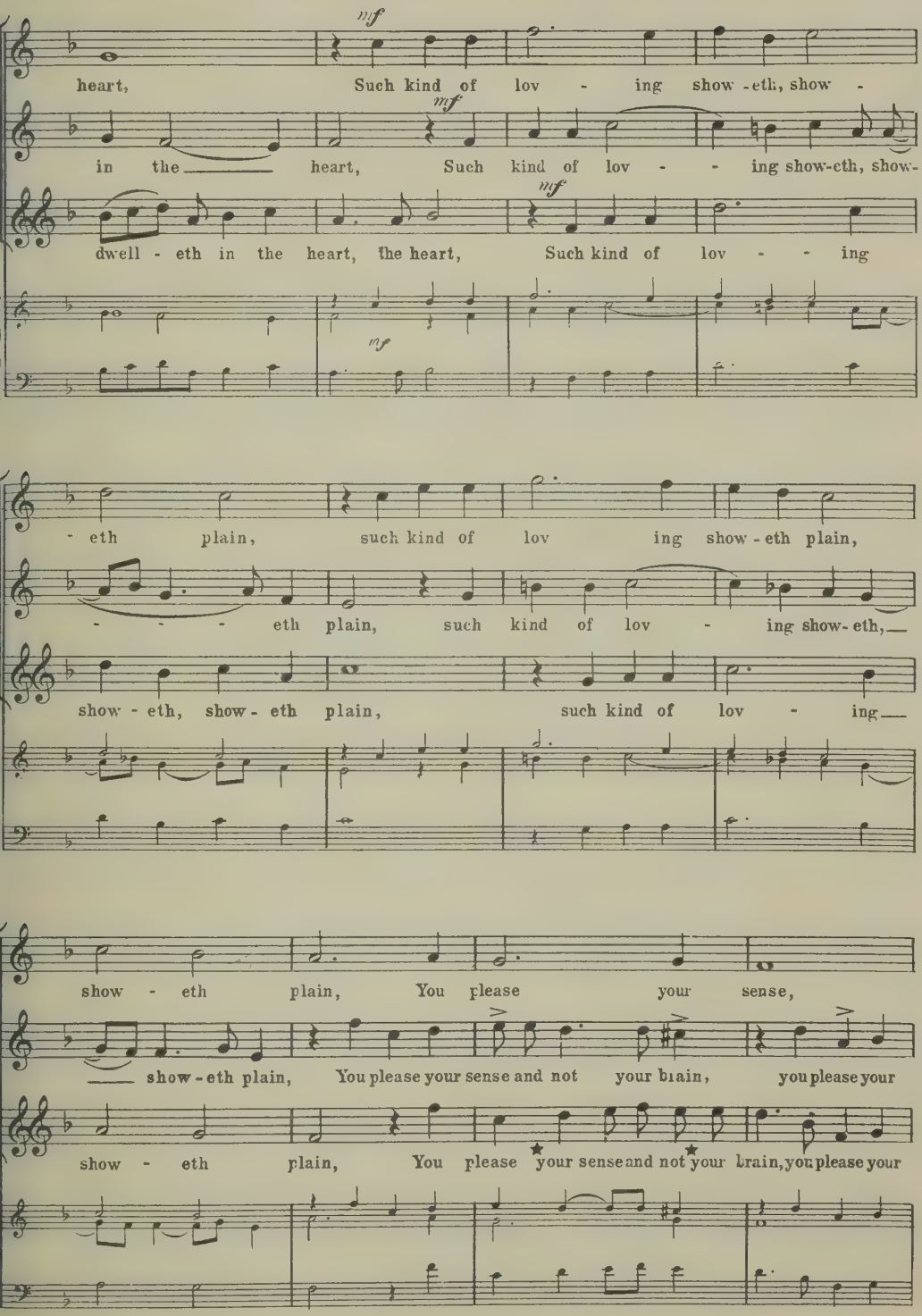
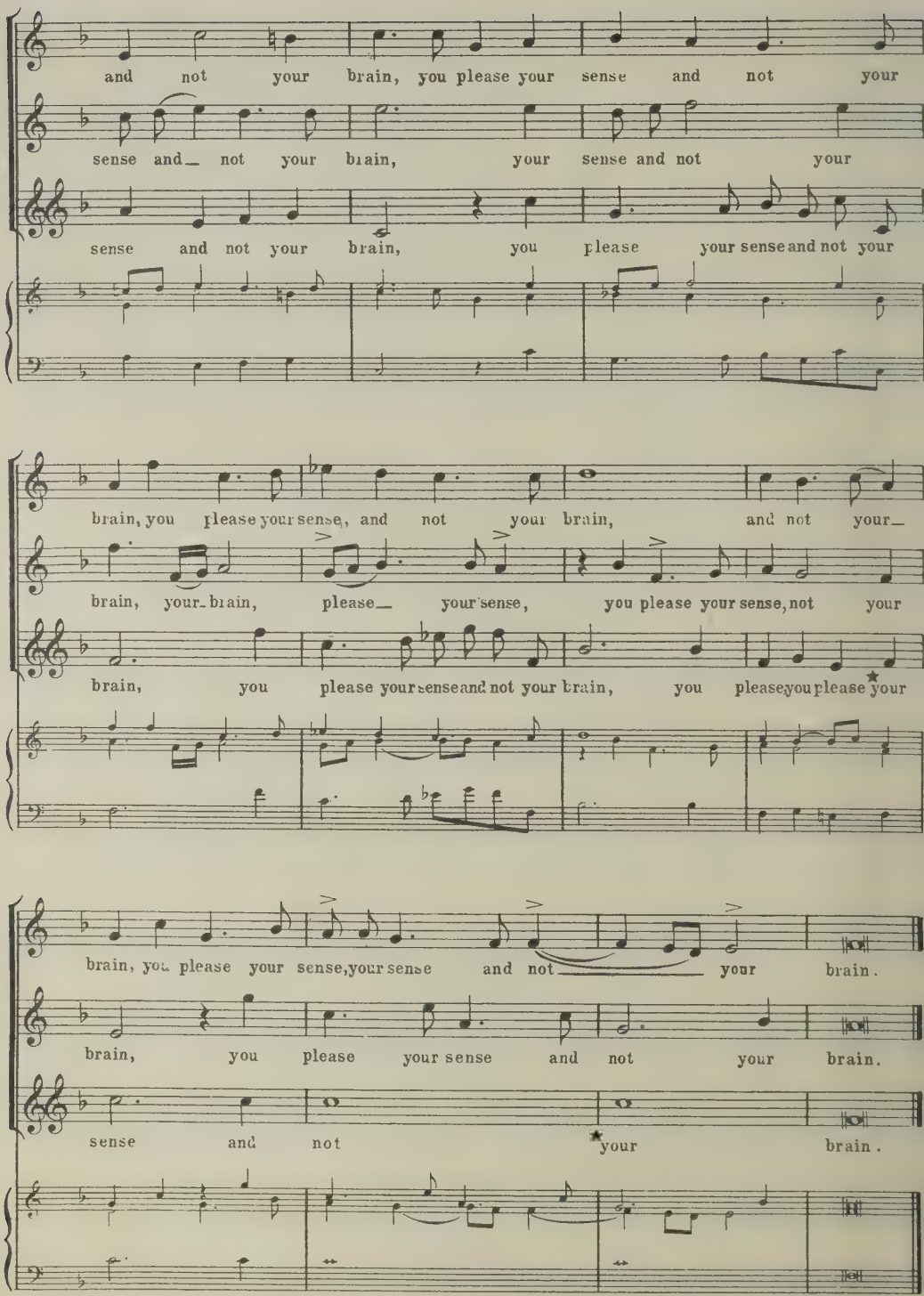

eyes, Fond men that do so high - ly prize, so high - ly
eyes, Fond men that do so high - ly prize, so high - - ly
eyes, Fond men, fond men that
prize, that do so high - ly, high - ly prize a wo - man's, a wo - man's
prize, that do so high - ly prize a wo - man's, a
do so high - ly prize, so high - ly prize, prize, a
fore - head, lips, and eyes, and eyes, And look not to the bet-
wo-man's fore - head, lips, and eyes, her lips, and eyes, And look not
wo-man's fore-head, lips, and eyes, her fore-head, lips, and eyes,

* This accidental is misprinted to the following note in the original edition.


- ter_ part, bet - ter part, and look not to the bet - ter part, the
to the bet - ter_ part, to the bet - ter, bet - ter
p
And look not to the bet - ter_ part, and
bet-ter_ part, the bet - ter part, to the bet - ter_ part, What
part, to the bet - - ter part, the bet - ter_ part,
look not to the bet - ter_ part, un - to the bet - ter
vir - tues dwelleth in_____ the_ heart, dwell - eth in the
What vir - tues dwell - eth in the heart, dwell - eth_
part, bet - ter part, What vir - tues dwell - eth, vir - tues


mf
heart, Such kind of lov - ing show-eth, show -
mf
in the heart, Such kind of lov - - ing show-eth, show-
mf
dwell - eth in the heart, the heart, Such kind of lov - - ing
mf
- eth plain, such kind of lov ing show - eth plain,
- - - eth plain, such kind of lov - ing show- eth,
show - eth, show - eth plain, such kind of lov - ing
show - eth plain, You please your sense,
show - eth plain, You please your sense and not your brain, you please your
show - eth plain, You please your sense and not your brain, you please your

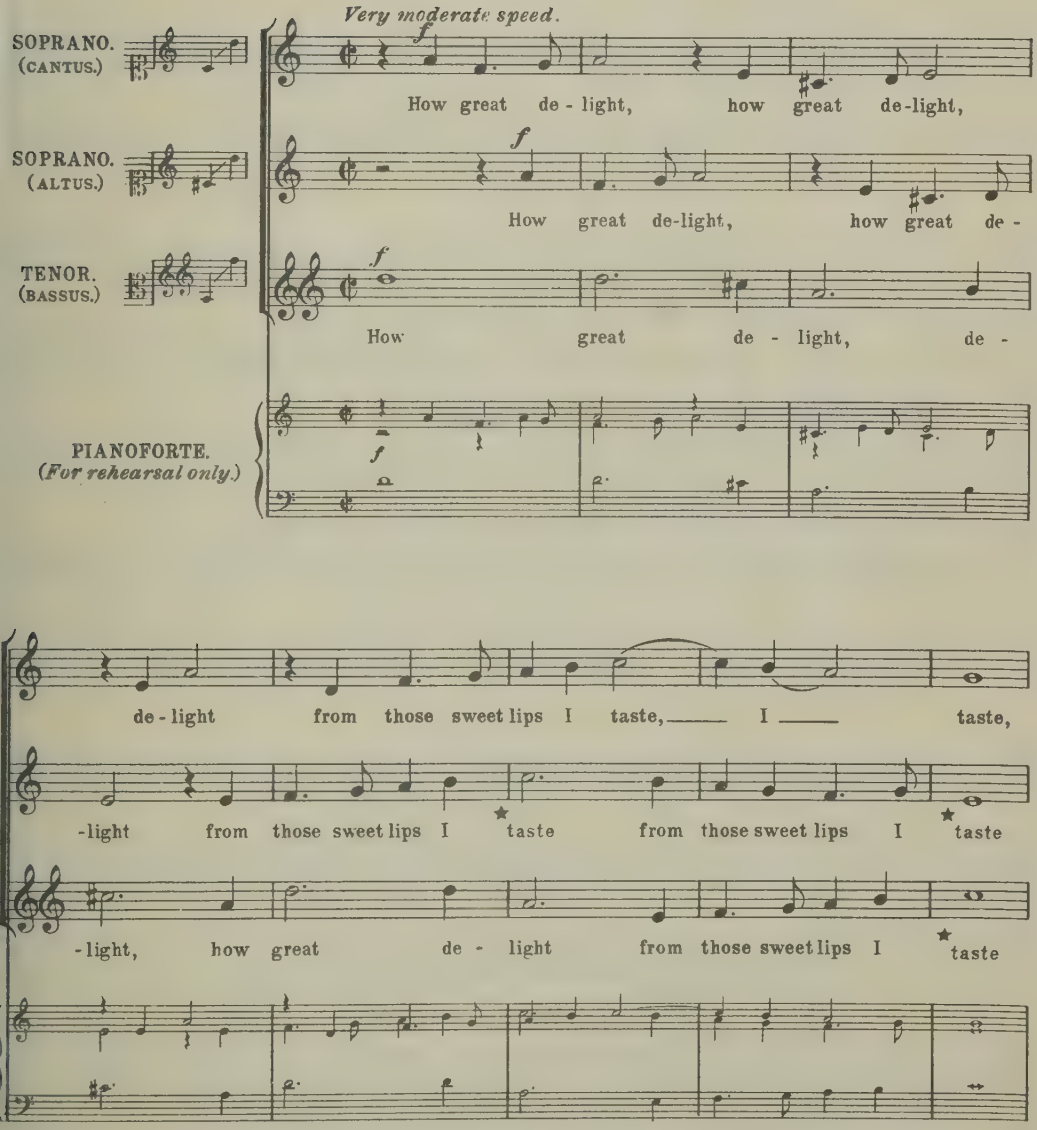
*'the' *in original*


and not your brain, you please your sense and not your
sense and not your brain, your sense and not your
sense and not your brain, you please your sense and not your
brain, you please your sense, and not your brain, and not your
brain, your brain, please your sense, you please your sense, not your
brain, you please your sense and not your brain, you please you please your
brain, you please your sense, your sense and not your brain.
brain, you please your sense and not your brain.
sense and not your brain.

*'the' *in original*

No 5. HOW GREAT DELIGHT.

To Master *William Crosse.*


Very moderate speed.
SOPRANO. (CANTUS.)
How great de - light, how great de-light,
SOPRANO. (ALTUS.)
How great de-light, how great de -
TENOR. (BASSUS.)
How great de - light, de -
PIANOFORTE. (For rehearsal only.)
de - light from those sweet lips I taste, I taste,
-light from those sweet lips I taste from those sweet lips I taste
-light, how great de - light from those sweet lips I taste

*'find' in Altus and Bassus

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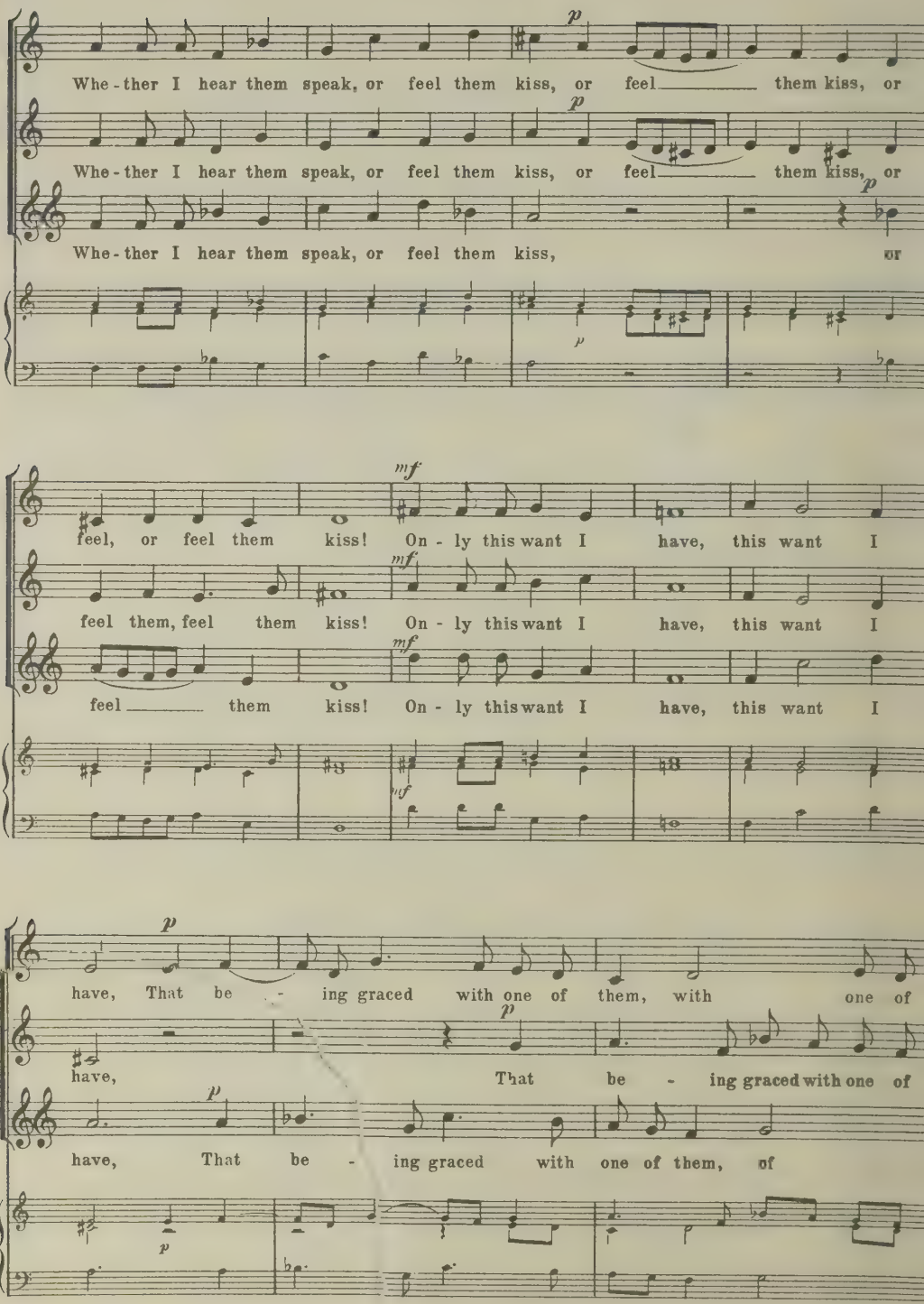
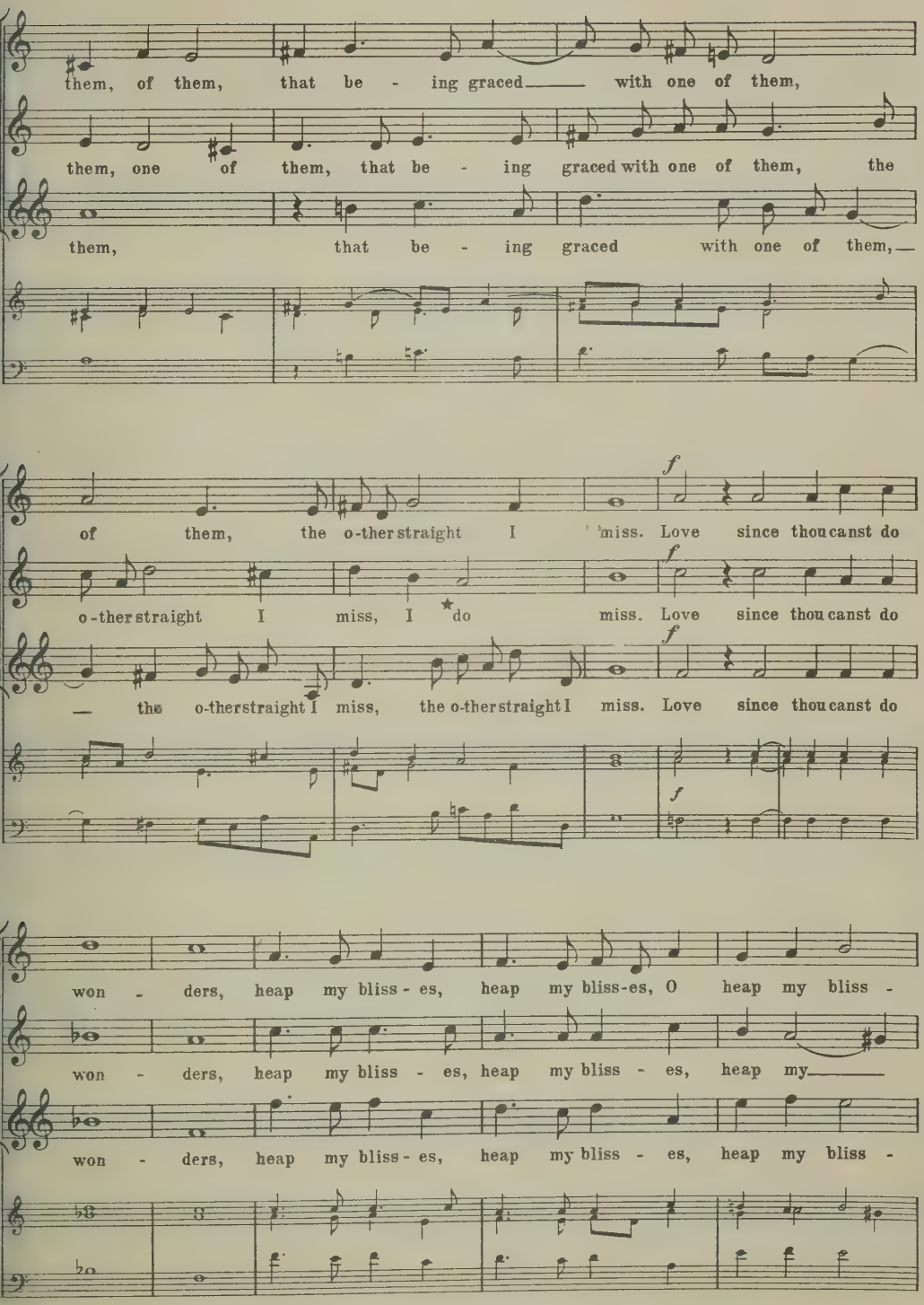
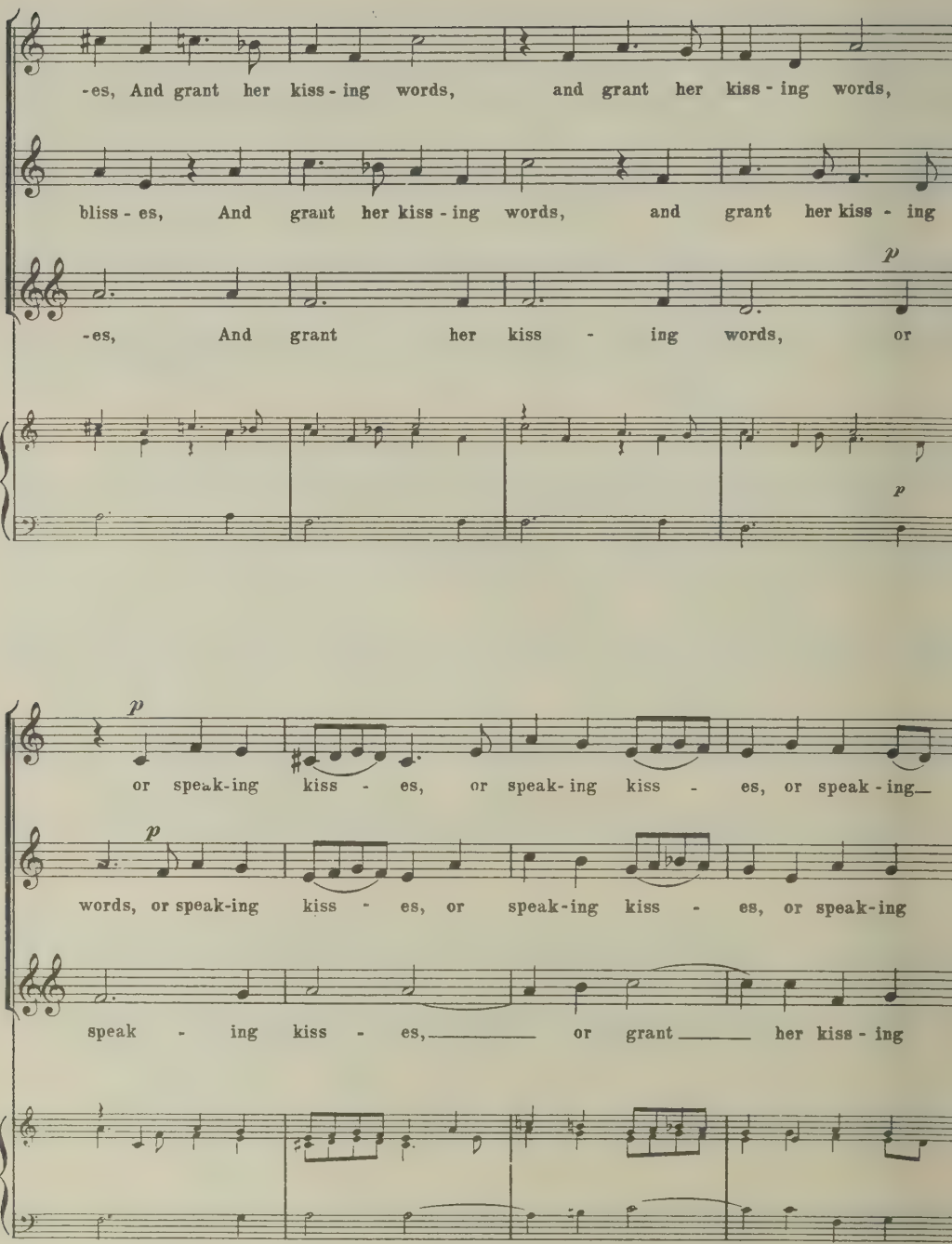
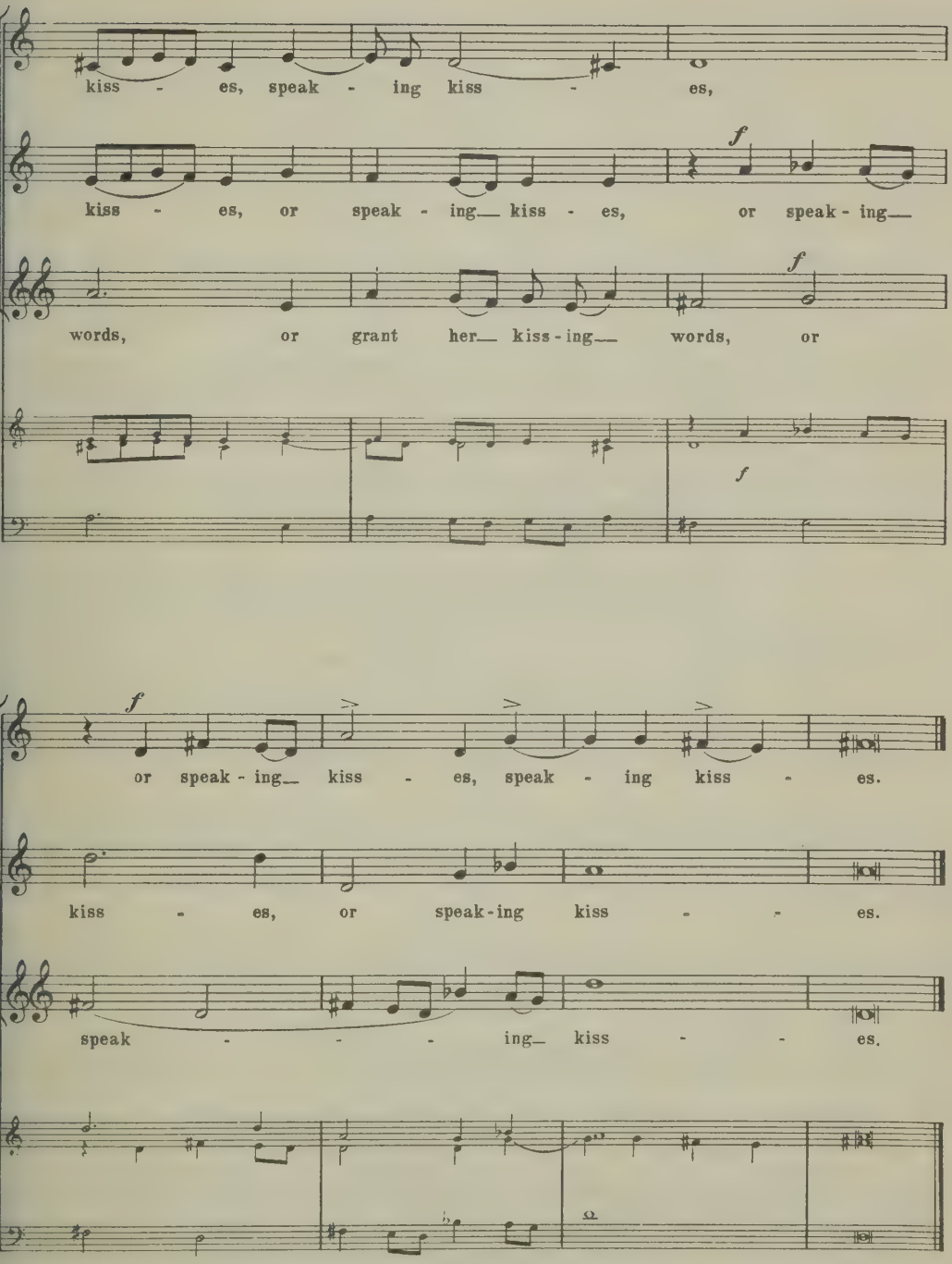

Whe-ther I hear them speak, or feel them kiss, or feel them kiss, or
Whe-ther I hear them speak, or feel them kiss, or feel them kiss, or
Whe-ther I hear them speak, or feel them kiss, or
feel, or feel them kiss! On-ly this want I have, this want I
feel them, feel them kiss! On-ly this want I have, this want I
feel them kiss! On-ly this want I have, this want I
have, That be-ing graced with one of them, with one of
have, That be-ing graced with one of
have, That be-ing graced with one of them, of


them, of them, that be - ing graced with one of them,
them, one of them, that be - ing graced with one of them, the
them, that be - ing graced with one of them,
of them, the o-ther straight I miss. Love since thou canst do
o-ther straight I miss, I do miss. Love since thou canst do
the o-ther straight I miss, the o-ther straight I miss. Love since thou canst do
won - ders, heap my bliss - es, heap my bliss-es, O heap my bliss -
won - ders, heap my bliss - es, heap my bliss - es, heap my
won - ders, heap my bliss - es, heap my bliss - es, heap my bliss -

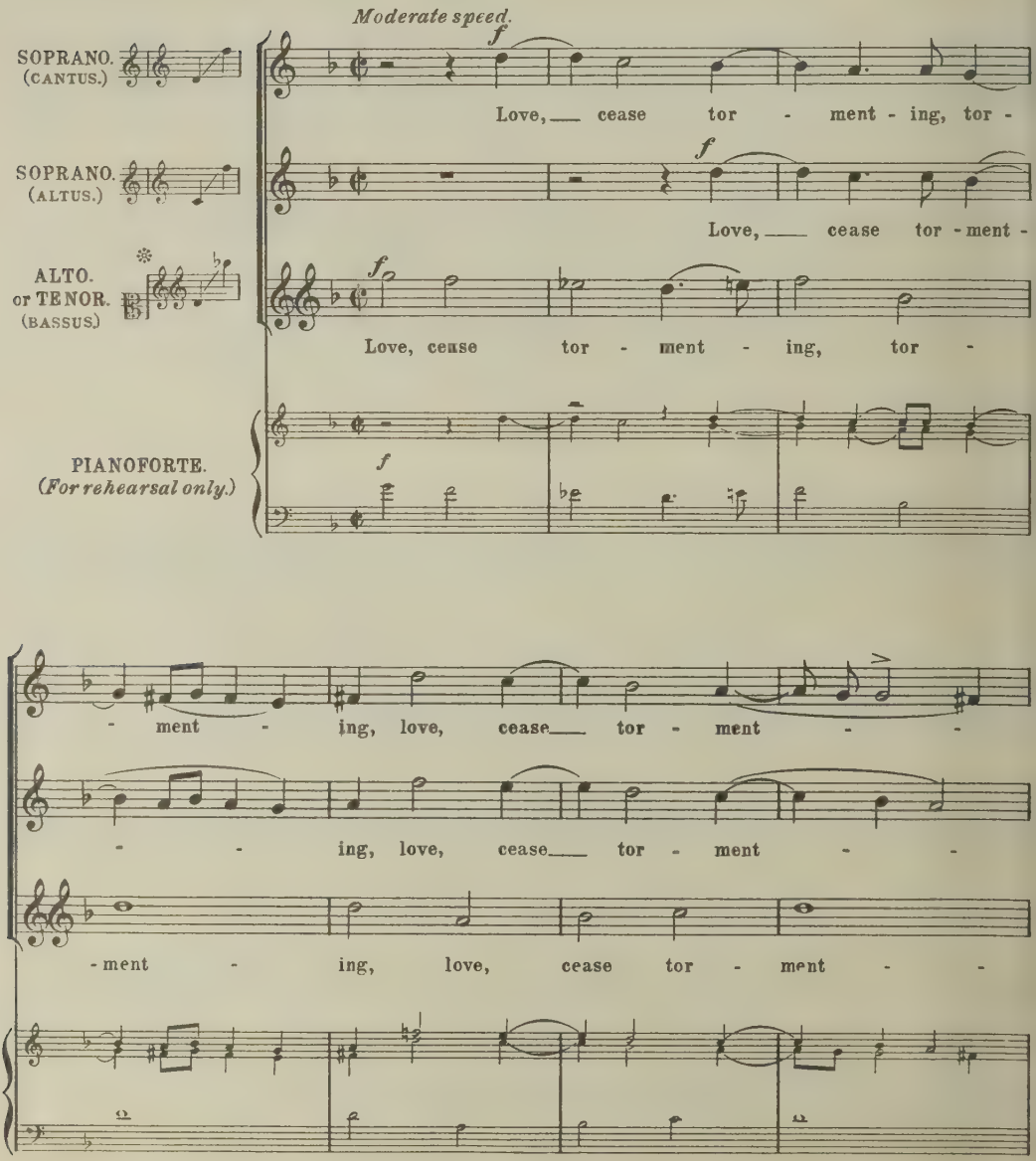
'(do)' in original


-es, And grant her kiss - ing words, and grant her kiss - ing words,
bliss - es, And grant her kiss - ing words, and grant her kiss - ing
-es, And grant her kiss - ing words, or
p
p
or speak-ing kiss - es, or speak-ing kiss - es, or speak - ing
p
words, or speak-ing kiss - es, or speak-ing kiss - es, or speak-ing
speak - ing kiss - es, or grant her kiss - ing


kiss - es, speak - ing kiss - es,
kiss - es, or speak - ing kiss - es, or speak - ing
words, or grant her kiss-ing words, or
f
or speak - ing kiss - es, speak - ing kiss - es.
kiss - es, or speak-ing kiss - es.
speak - - - ing kiss - - es.

Nº 6. LOVE, CEASE TORMENTING.

To Master *Thomas Day.*


Moderate speed.
SOPRANO. (CANTUS.)
SOPRANO. (ALTUS.)
ALTO. or TENOR. (BASSUS.)
PIANOFORTE. (For rehearsal only.)
Love, cease tor - ment - ing, tor -
Love, cease tor - ment -
Love, cease tor - ment - ing, tor -
- ment - ing, love, cease tor - ment - -
- - ing, love, cease tor - ment - -
- ment - ing, love, cease tor - ment - -

*The phrase in which the high B flat occurs can be taken an octave lower

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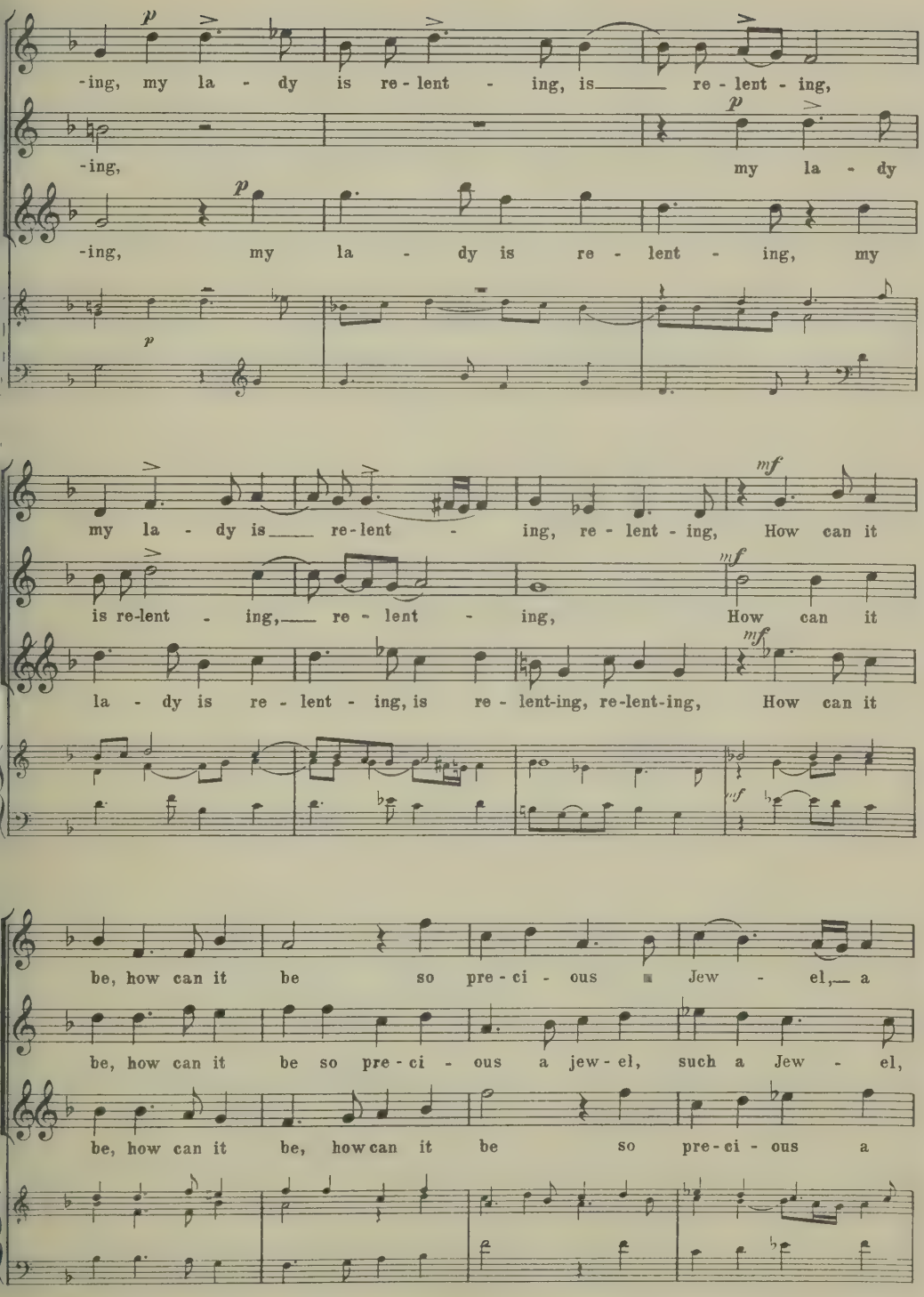
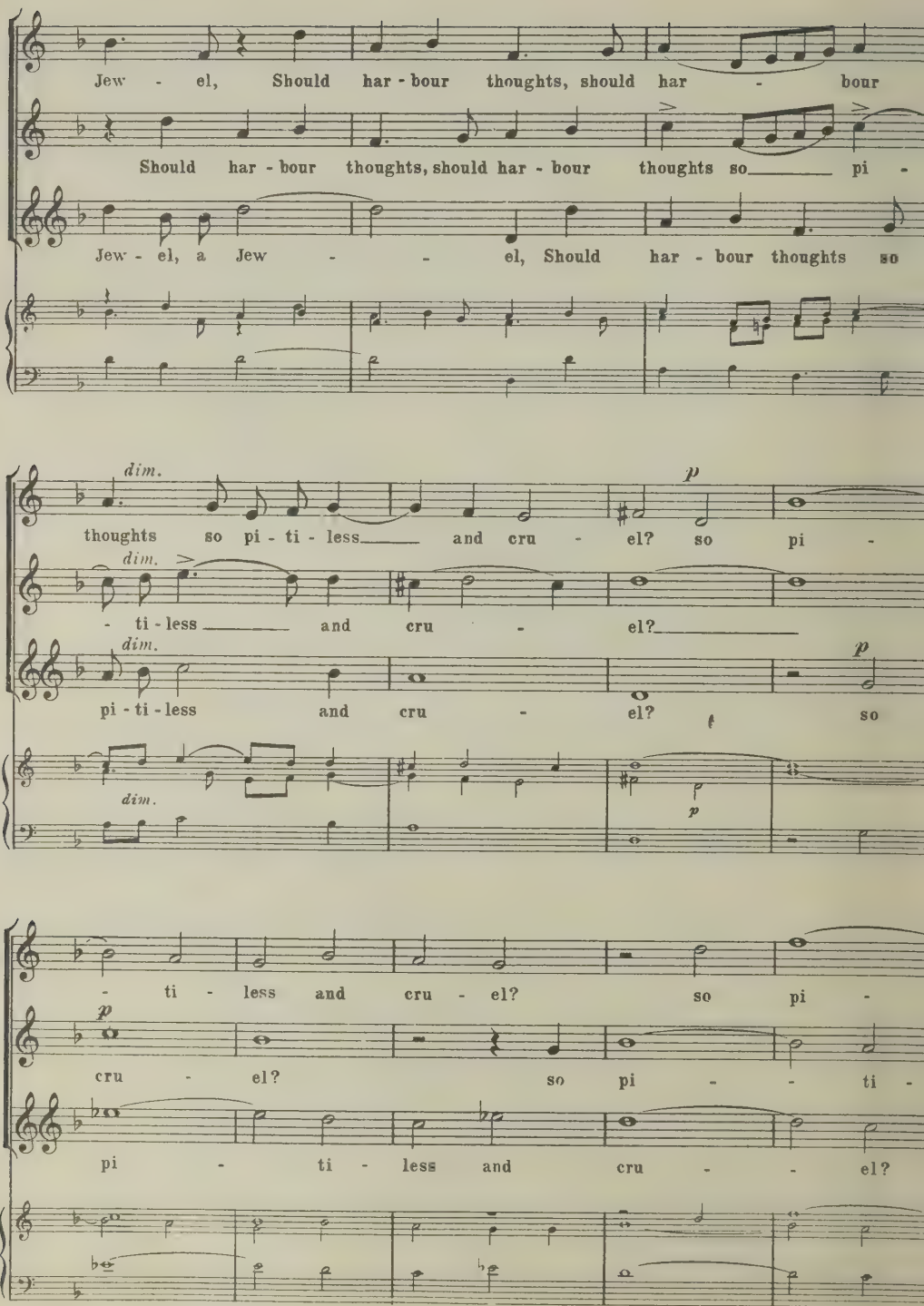
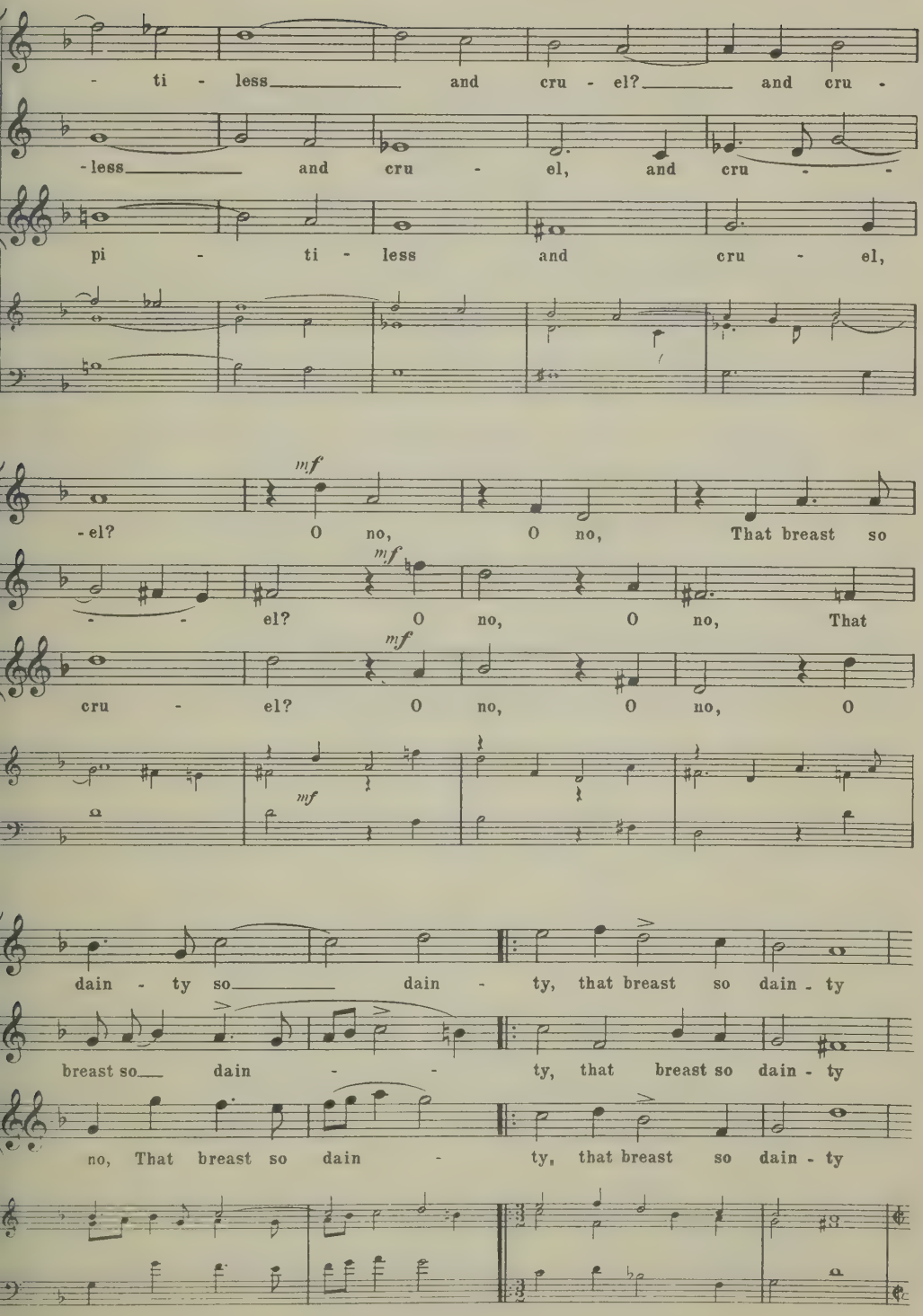
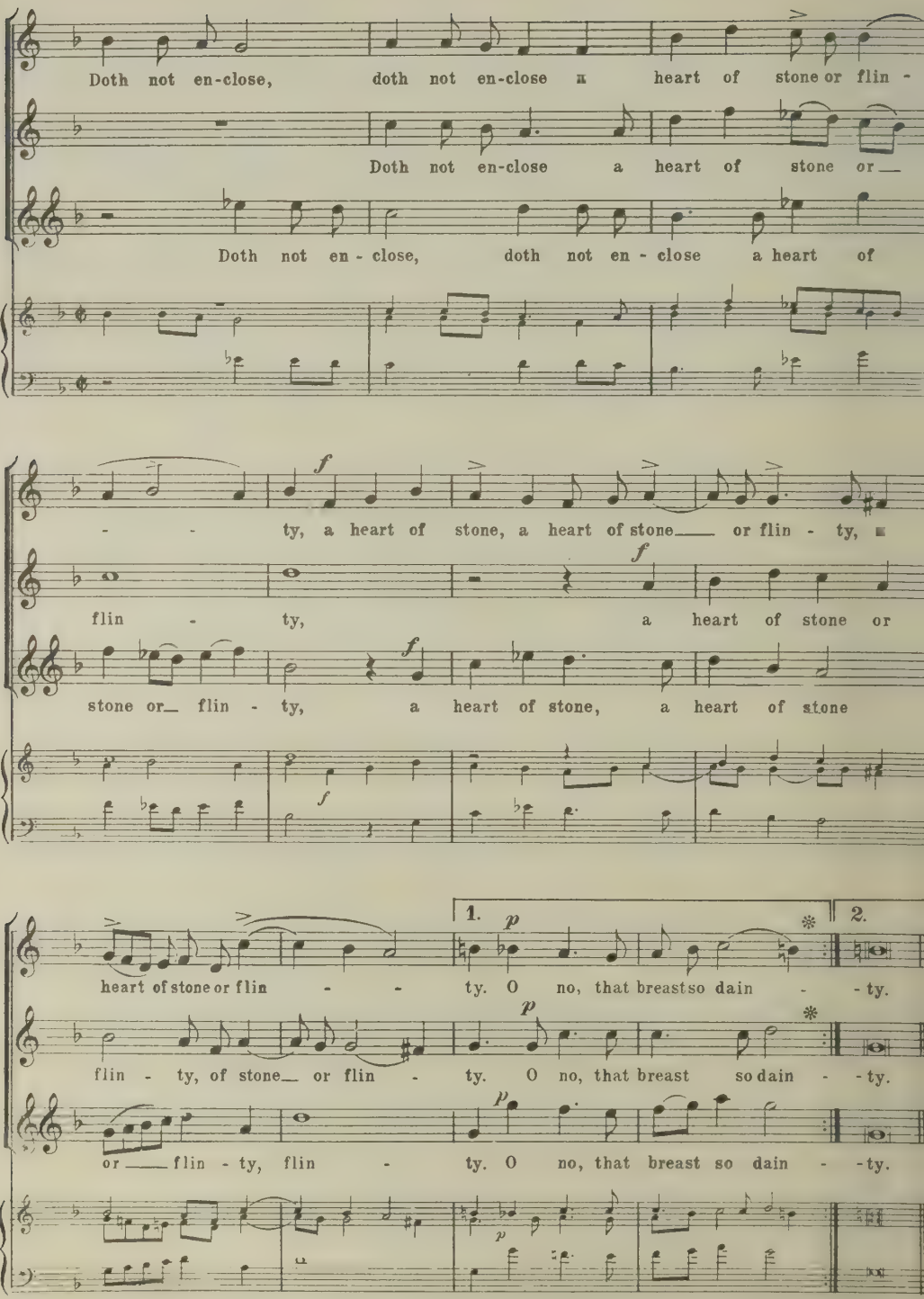

-ing, my la - dy is re - lent - ing, is re - lent - ing,
-ing, my la - dy
-ing, my la - dy is re - lent - ing, my
my la - dy is re - lent - ing, re - lent - ing, How can it
is re-lent - ing, re - lent - ing, How can it
la - dy is re - lent - ing, is re - lent-ing, re-lent-ing, How can it
be, how can it be so pre - ci - ous Jew - el, a
be, how can it be so pre - ci - ous a jew - el, such a Jew - el,
be, how can it be, how can it be so pre - ci - ous a


Jew - el, Should har - bour thoughts, should har - bour
Should har - bour thoughts, should har - bour thoughts so pi -
Jew - el, a Jew - el, Should har - bour thoughts so
dim.
thoughts so pi - ti - less and cru - el? so pi -
dim.
- ti - less and cru - el?
dim.
pi - ti - less and cru - el? so
dim.
p
- ti - less and cru - el? so pi -
p
cru - el? so pi - ti -
pi - ti - less and cru - el?


- ti - less and cru - el? and cru -
-less and cru - el, and cru - -
pi - ti - less and cru - el,
-el? O no, O no, That breast so
- - el? O no, O no, That
cru - el? O no, O no, O
dain - ty so dain - ty, that breast so dain - ty
breast so dain - - ty, that breast so dain - ty
no, That breast so dain - ty, that breast so dain - ty


Doth not en-close, doth not en-close a heart of stone or flin -
Doth not en-close a heart of stone or
Doth not en - close, doth not en - close a heart of
- ty, a heart of stone, a heart of stone or flin - ty,
flin - ty, a heart of stone or
stone or flin - ty, a heart of stone, a heart of stone
1.
2.
heart of stone or flin - ty. O no, that breast so dain - ty.
flin - ty, of stone or flin - ty. O no, that breast so dain - ty.
or flin - ty, flin - ty. O no, that breast so dain - ty.

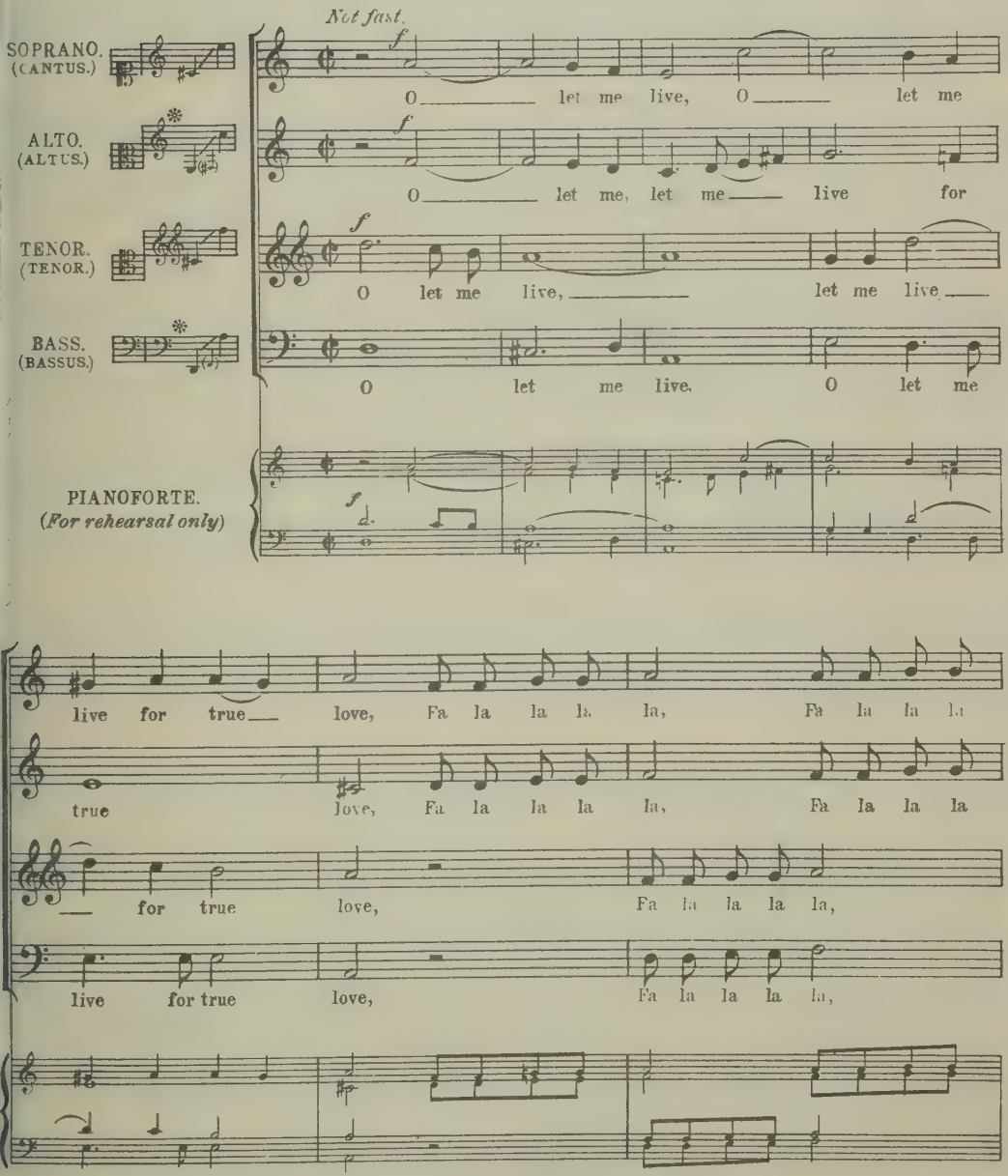
Here endeth the Songs of three parts.

* In this repeat the Cantus and Altus interchange parts.

No 7. O LET ME LIVE FOR TRUE LOVE.

(The First Part.)

To Doctor *Douland*.


Not fast.
SOPRANO. (CANTUS.)
ALTO. (ALTUS.)
TENOR. (TENOR.)
BASS. (BASSUS.)
PIANOFORTE. (For rehearsal only)
O let me live, O let me
O let me, let me live for
O let me live, let me live
O let me live. O let me
live for true love, Fa la la la la, Fa la la la
true love, Fa la la la la, Fa la la la
for true love, Fa la la la la,
live for true love, Fa la la la la,

*The octave can be substituted for the low E and D in the Altus and Bassus parts respectively

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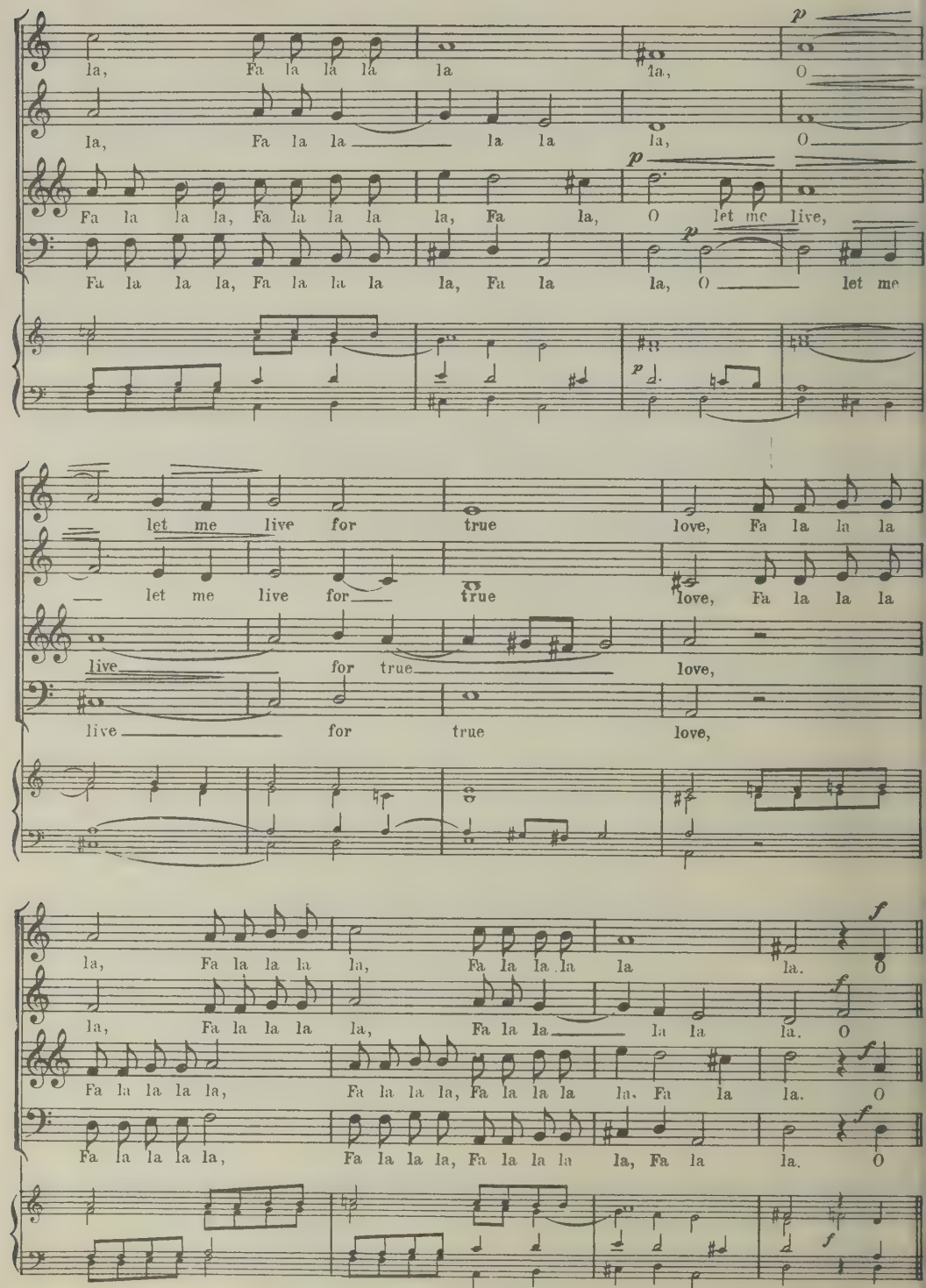
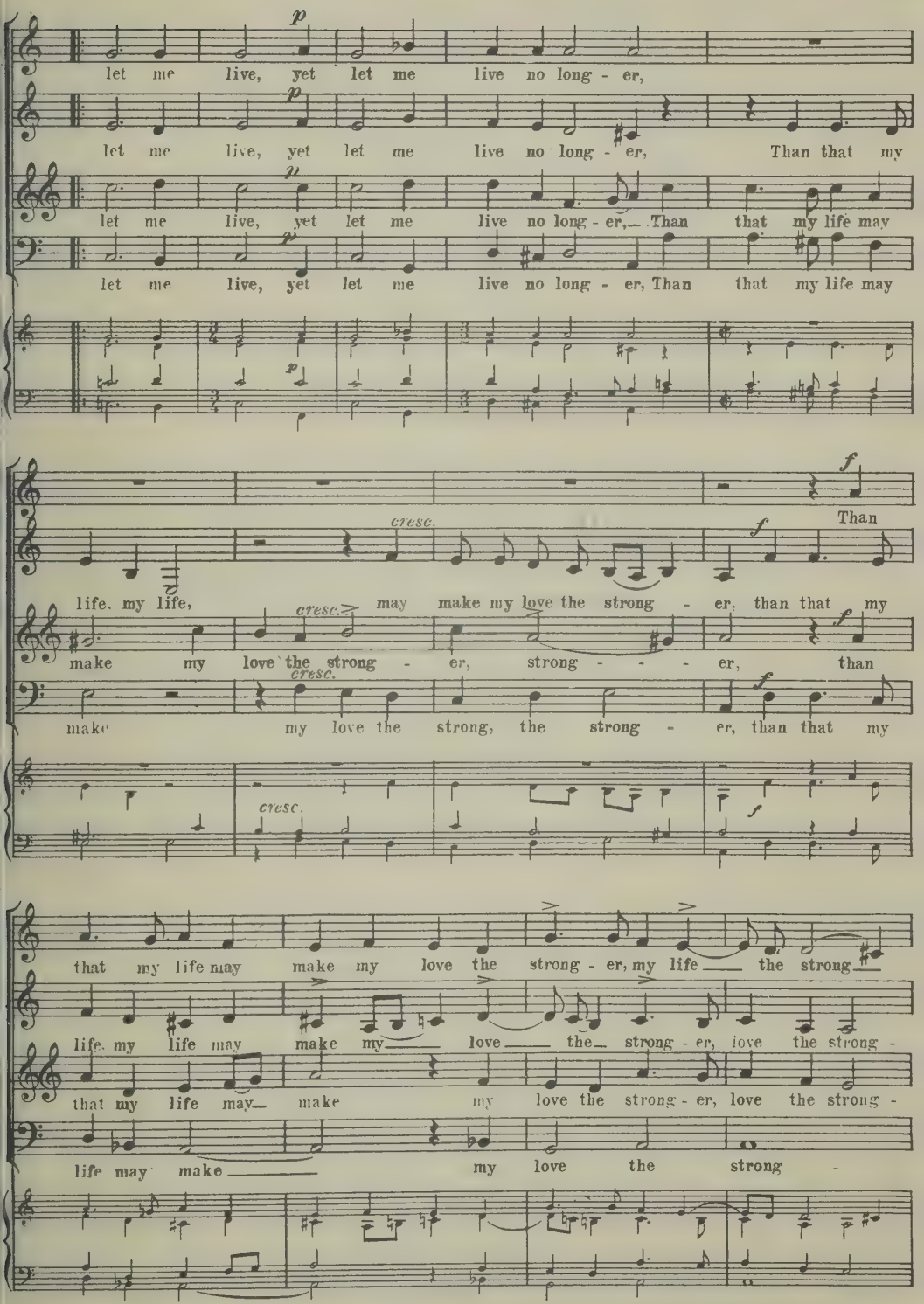
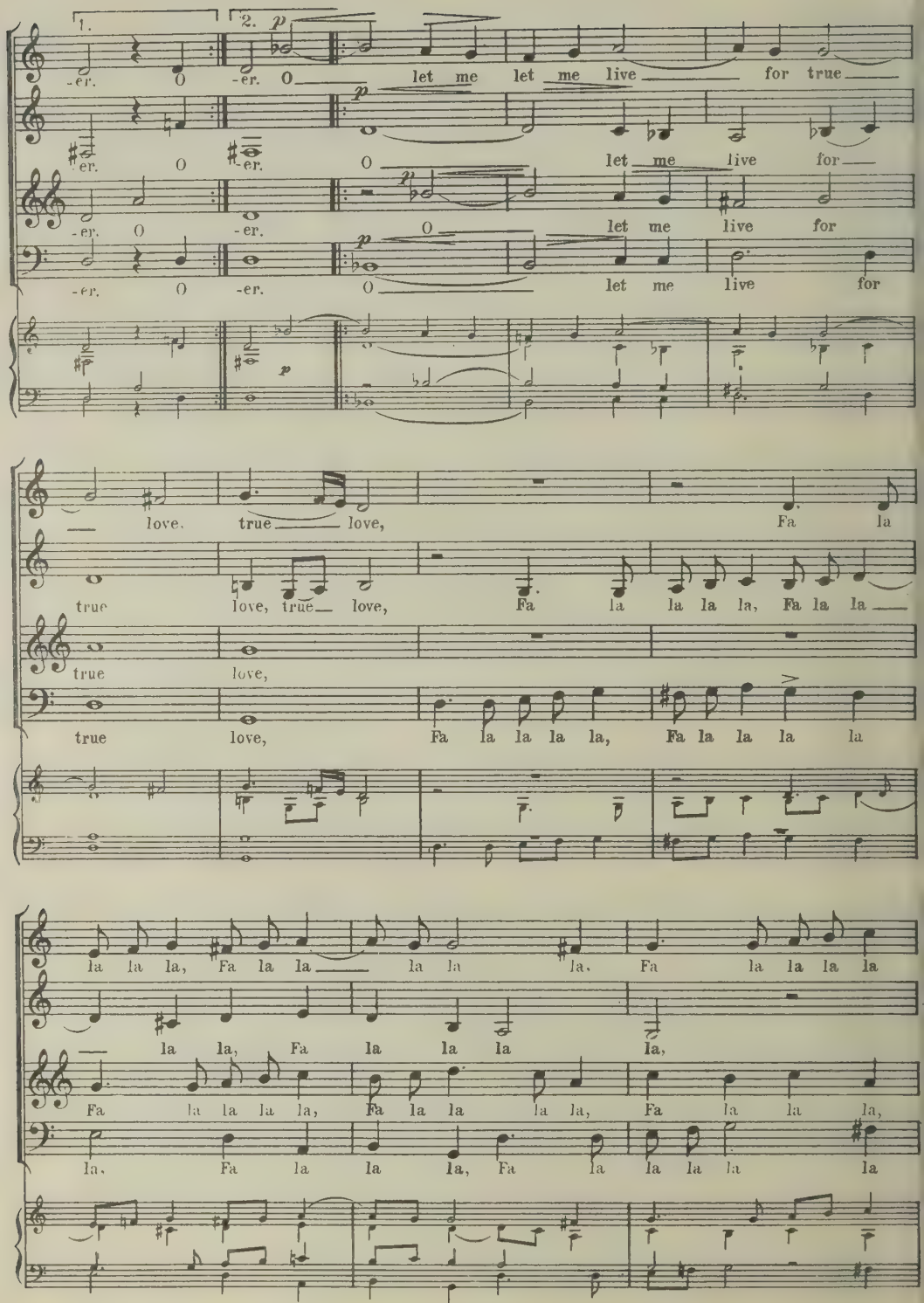
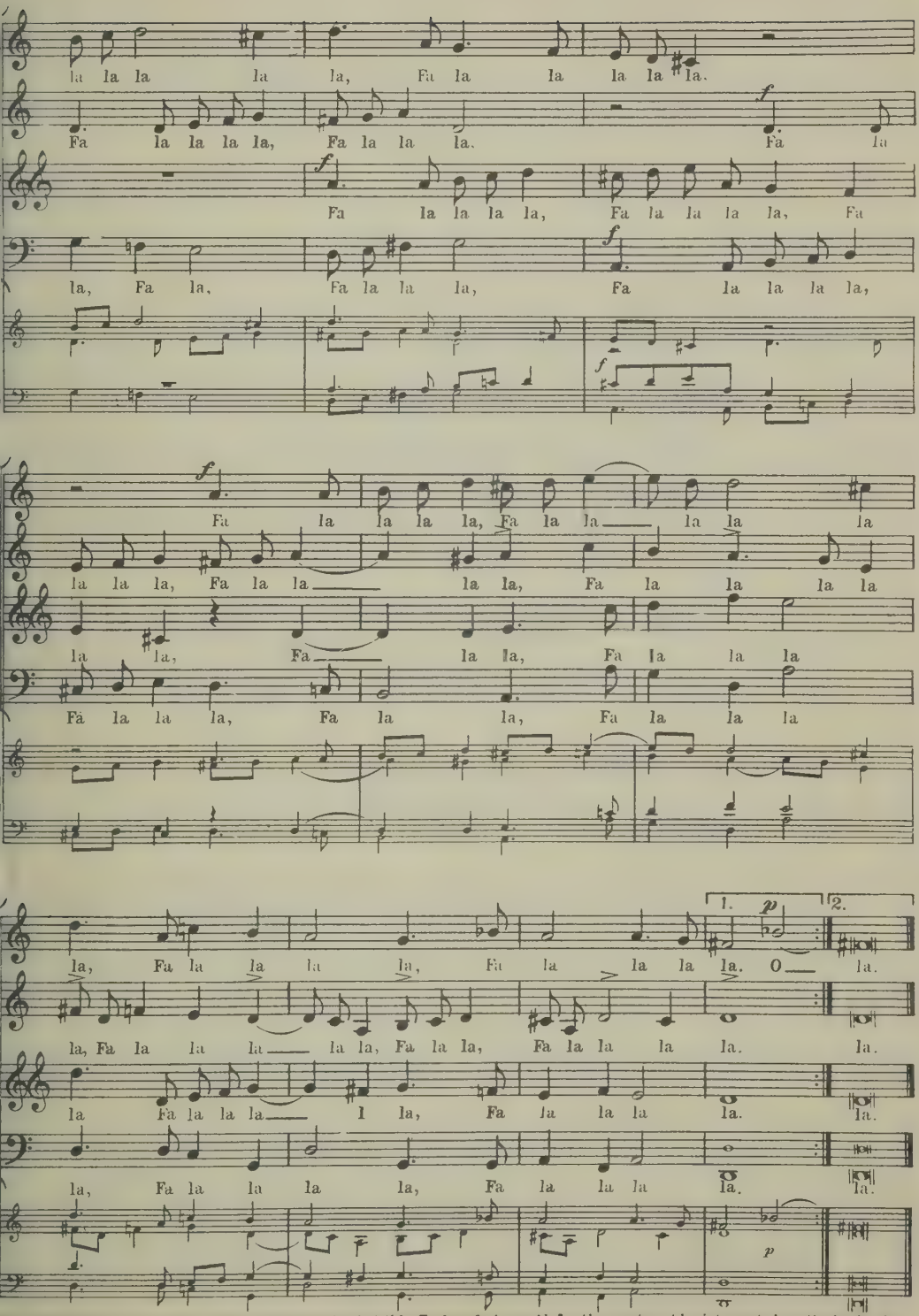

la, Fa la la la la la la, O
la, Fa la la la la la, O
Fa la la la, Fa la la la la, Fa la, O let me live,
Fa la la la, Fa la la la la, Fa la la, O let me
let me live for true love, Fa la la la
let me live for true love, Fa la la la
live for true love,
live for true love,
la, Fa la la la la, Fa la la la la la. O
la, Fa la la la la, Fa la la la la la. O
Fa la la la la, Fa la la la, Fa la la la la. Fa la la. O
Fa la la la la, Fa la la la, Fa la la la la, Fa la la. O


let me live, yet let me live no long - er,
let me live, yet let me live no long - er, Than that my
let me live, yet let me live no long - er, Than that my life may
let me live, yet let me live no long - er, Than that my life may
Than
life, my life, may make my love the strong - er, than that my
make my love the strong - er, strong - - - er, than
make my love the strong, the strong - er, than that my
that my life may make my love the strong - er, my life the strong
life, my life may make my love the strong - er, love the strong -
that my life may make my love the strong - er, love the strong -
life may make my love the strong -


1.
2.
-er. O -er. O let me let me live for true
-er. O -er. O let me live for
-er. O -er. O let me live for
-er. O -er. O let me live for
love. true love, Fa la
true love, true love, Fa la la la la, Fa la la
true love,
true love, Fa la la la la, Fa la la la la
la la la, Fa la la la la la. Fa la la la la
la la, Fa la la la la,
Fa la la la la, Fa la la la la, Fa la la la,
la. Fa la la la, Fa la la la la

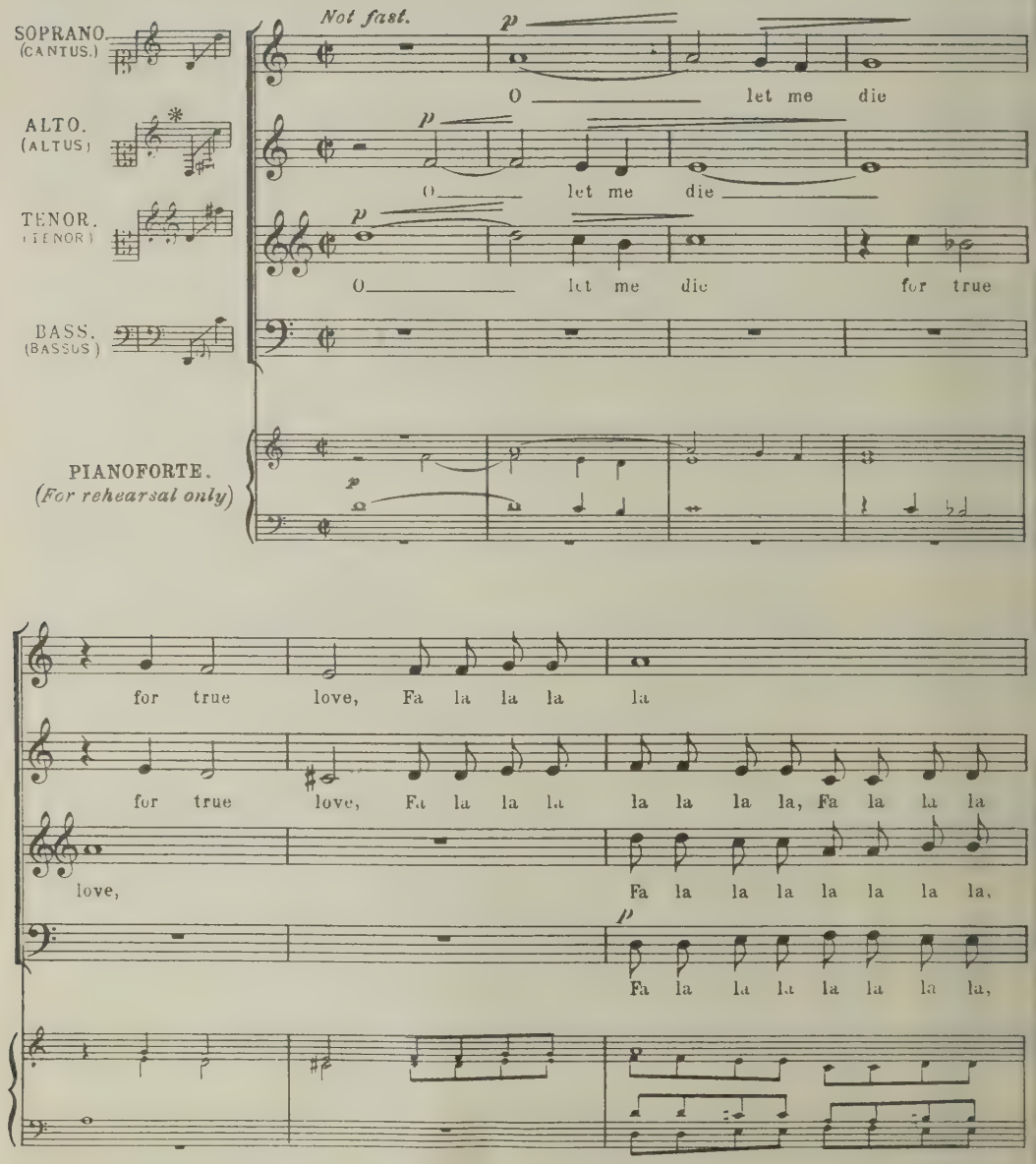

la la la la la, Fa la la la la la.
Fa la la la la, Fa la la la.
Fa la
Fa la la la la, Fa la la la la, Fa
la, Fa la, Fa la la la, Fa la la la la,
Fa la la la la, Fa la la la la
la la, Fa la la, Fa la la la
Fa la la la, Fa la la, Fa la la la
1. 2.
la, Fa la la la la, Fa la la la la. O la.
la, Fa la la la la la, Fa la la, Fa la la la la. la.
la Fa la la la la, Fa la la la la. la.
la, Fa la la la la, Fa la la la la. la.

The concluding passage of the Altus part suggests that this Fa-la refrain could for the most part be interpreted on the basis of a triple rhythm.

Nº 8. O LET ME DIE FOR TRUE LOVE.

(The Second Part.)

To Master *John Daniell.*


Not fast.
SOPRANO. (CANTUS.)
ALTO. (ALTUS.)
TENOR. (TENOR.)
BASS. (BASSUS.)
PIANOFORTE. (For rehearsal only)
O let me die
O let me die
O let me die for true
for true love, Fa la la la la
for true love, Fa la la la la la la la la, Fa la la la
love, Fa la la la la la la la la,
Fa la la la la la la la la,

*The Octave may be substituted for the low E and D in the Altus part

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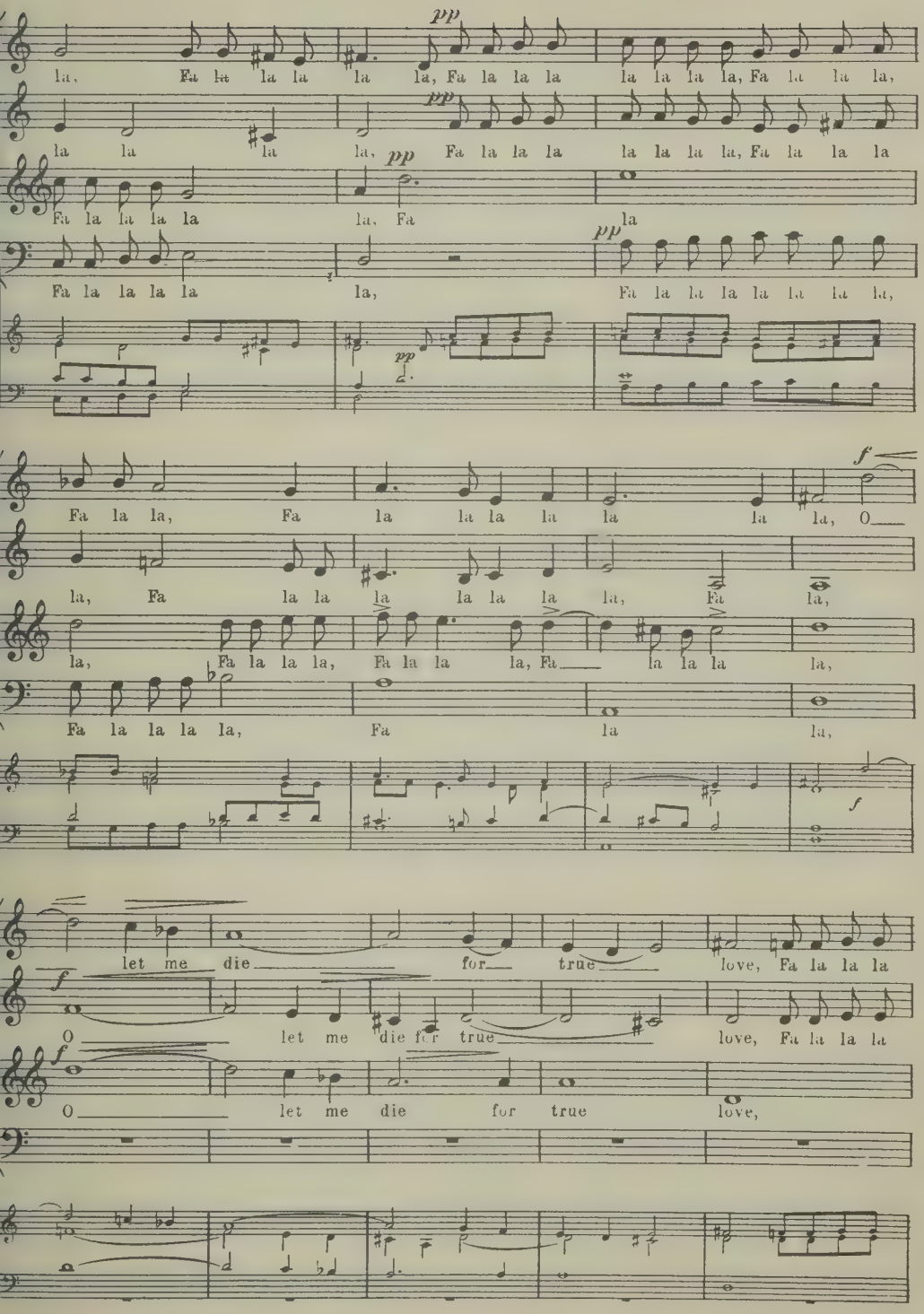
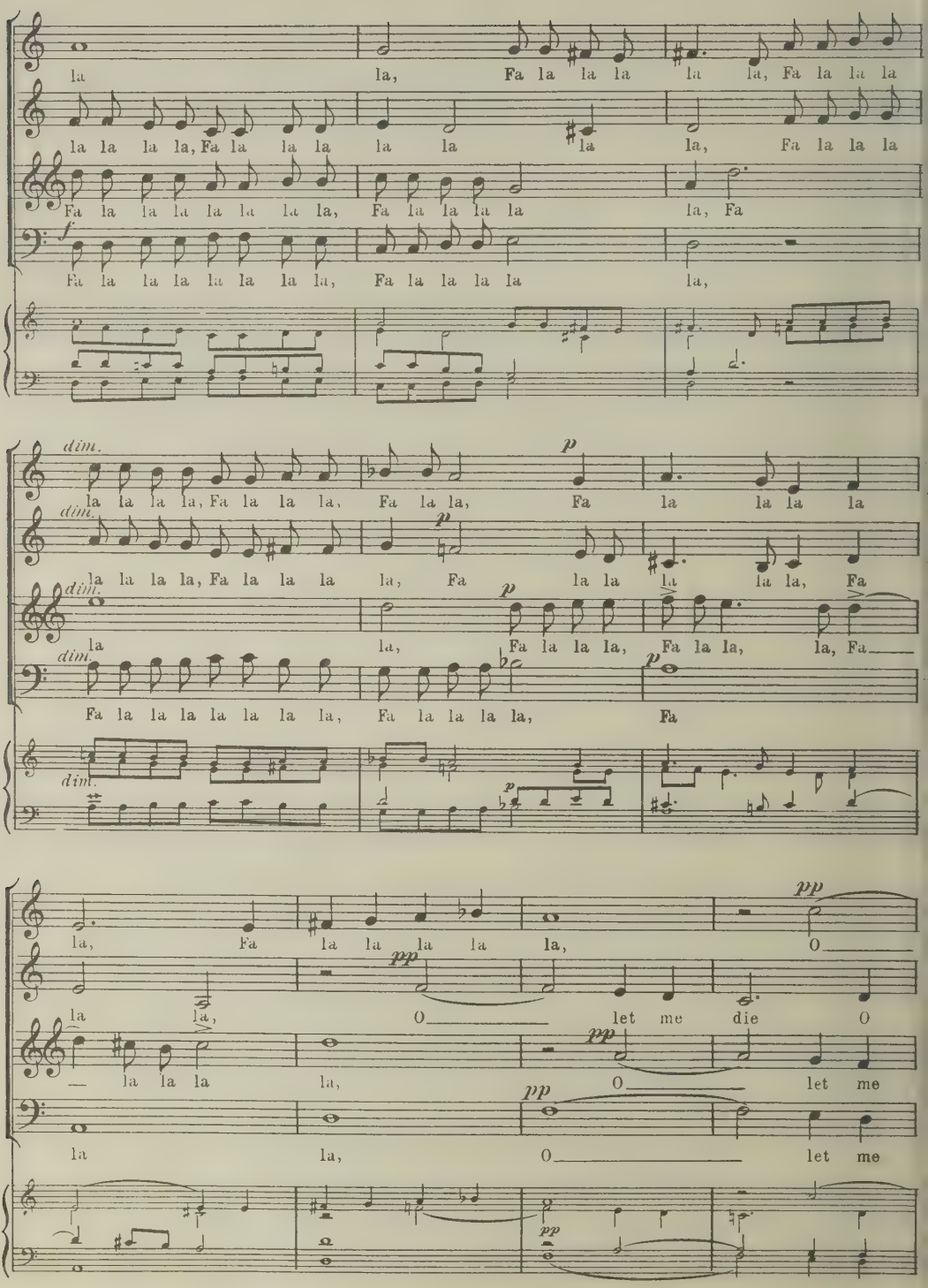
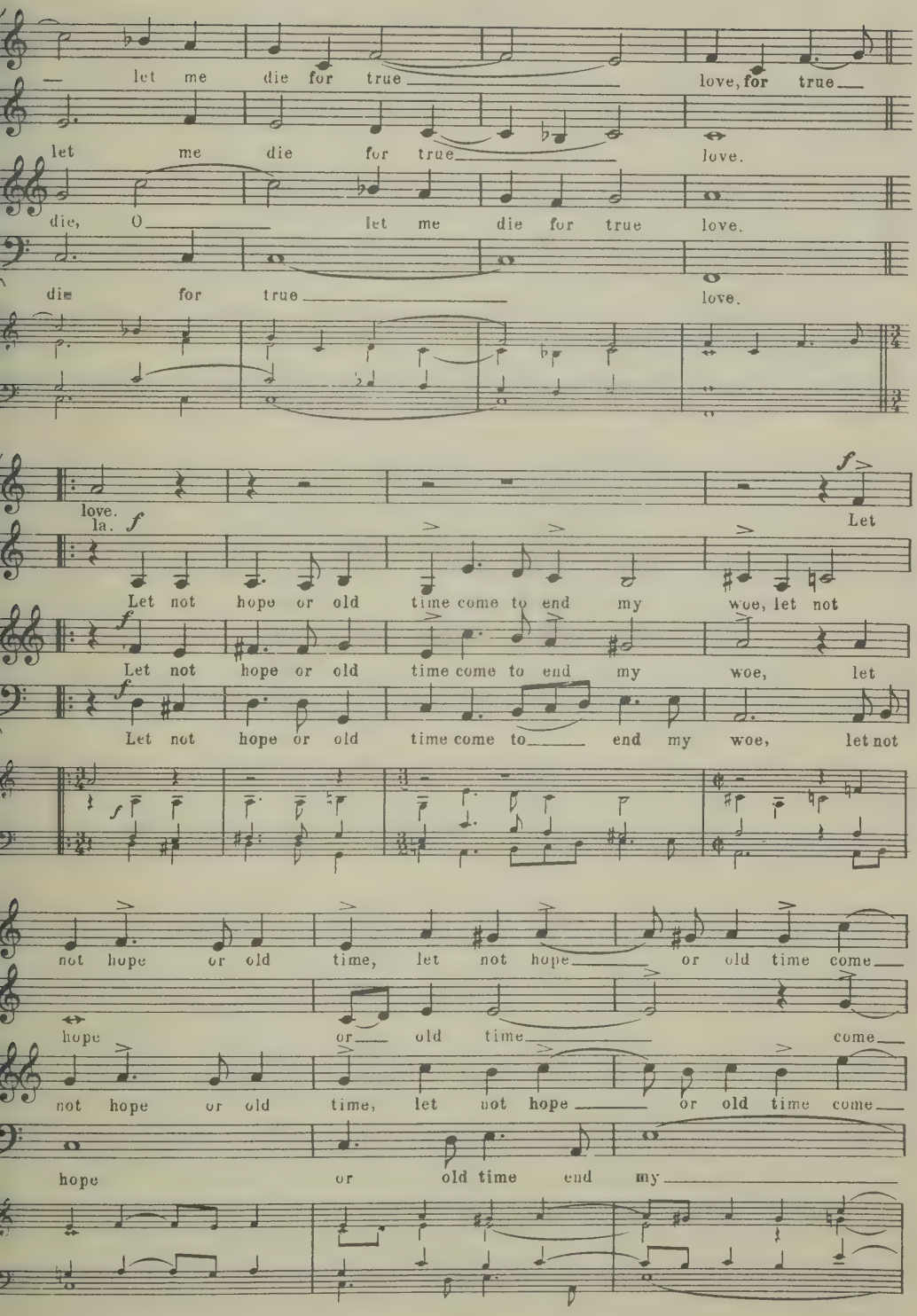
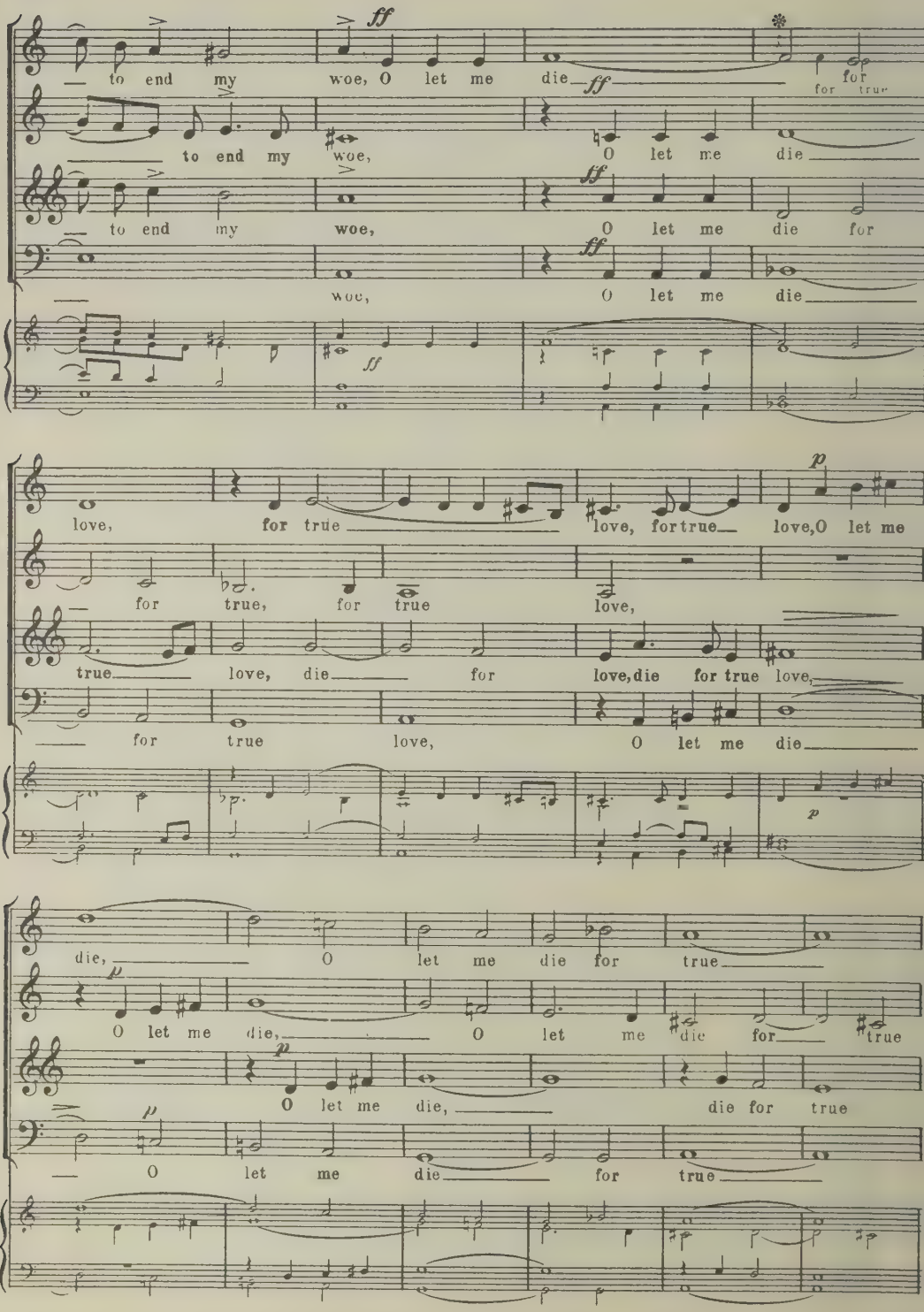
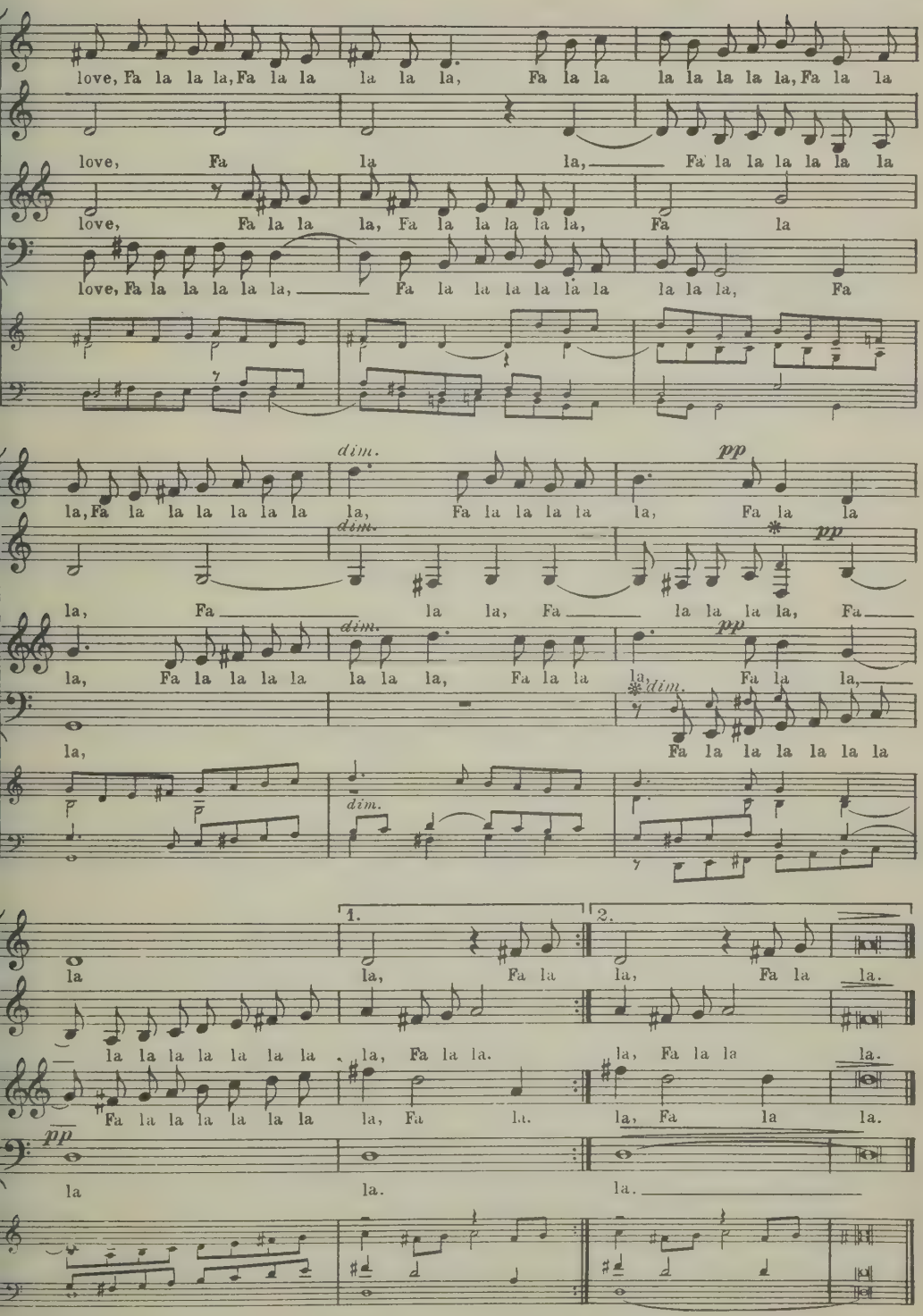

pp
la, Fa la la la la la, Fa la la la la la la la, Fa la la la,
la la la la, pp Fa la la la la la la la, Fa la la la
Fa la la la la la, Fa la
Fa la la la la la, pp Fa la la la la la la la,
Fa la la, Fa la la la la la la, O
la, Fa la la la la la la, Fa la,
la, Fa la la la, Fa la la la, Fa la la la la,
Fa la la la la, Fa la la,
let me die for true love, Fa la la la
O let me die for true love, Fa la la la
O let me die for true love,


la la, Fa la la la la la, Fa la la la
la la la la, Fa la la la la la la, Fa la la la
Fa la la la la la la la, Fa la la la la la, Fa
f
Fa la la la la la la la, Fa la la la la la,
dim.
la la la la, Fa la la la, Fa la la, Fa la la, Fa
p
la la la la, Fa la la la la, Fa la la la, Fa la la la, Fa
la la, Fa la la la, Fa la la, la, Fa
Fa la la la la la la la, Fa la la la la, Fa
la, Fa la la la la, la, Fa
pp
la la la la la la la, 0
la la, 0 let me die 0
la la la la, 0 let me
la la, 0 let me


let me die for true love, for true
let me die for true love.
die, O let me die for true love.
die for true love.
love.
la.
Let
Let not hope or old time come to end my woe, let not
Let not hope or old time come to end my woe, let
Let not hope or old time come to end my woe, let not
not hope or old time, let not hope or old time come
hope or old time come
not hope or old time, let not hope or old time come
hope or old time end my



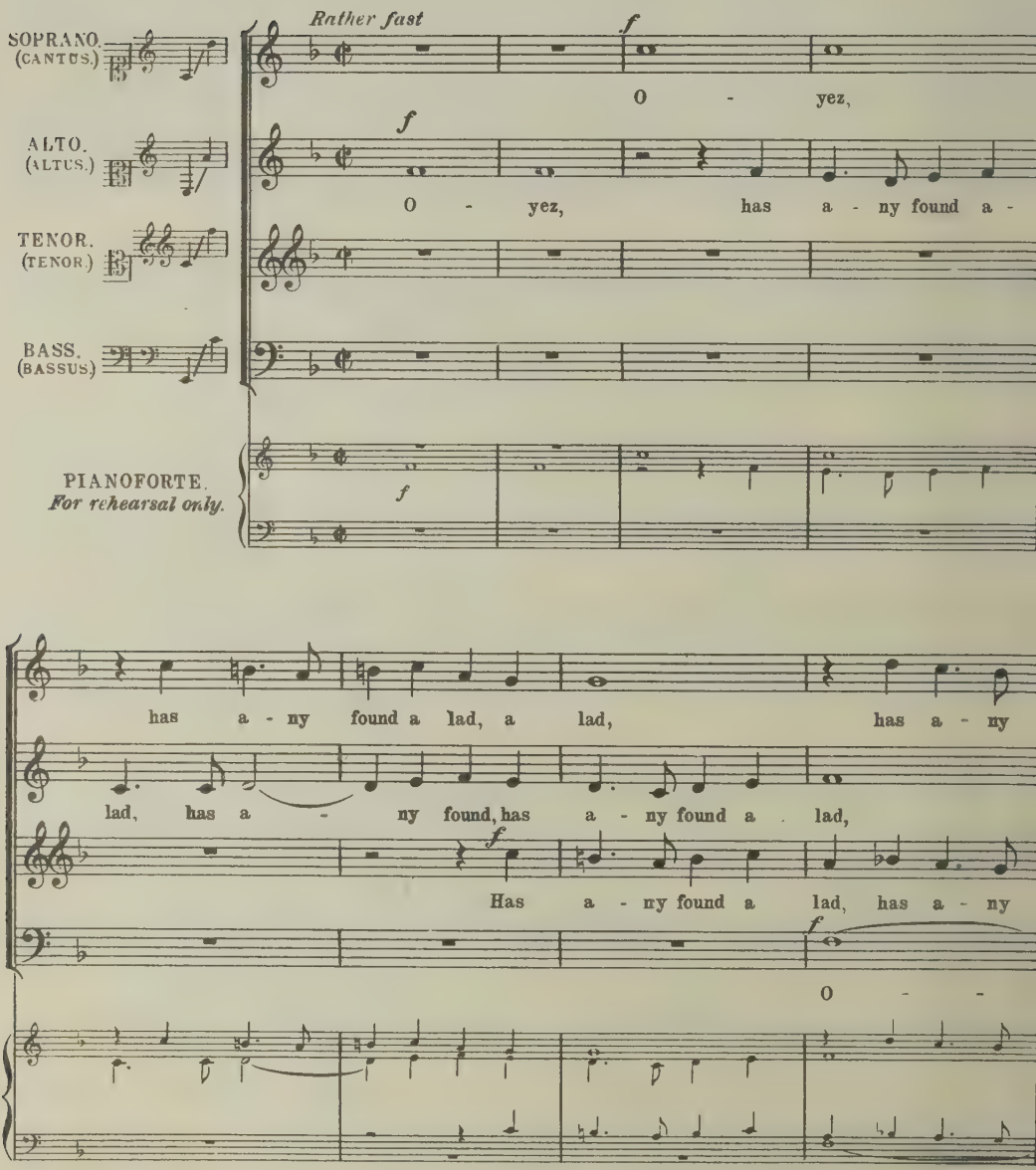
* In the repeat the small notes are to be sung.


love, Fa la la la, Fa la la la la la, Fa la la la la la la, Fa la la
love, Fa la la, Fa la la la la, Fa la la la la la
love, Fa la la la, Fa la la la la la, Fa la
love, Fa la la la la la, Fa la la la la la la la la, Fa
dim.
pp
la, Fa la la la la la la, Fa la la la la la, Fa la la
dim.
pp
la, Fa la la, Fa la la la la, Fa
dim.
pp
la, Fa la la la la la la, Fa la la la, Fa la la,
dim.
la, Fa la la la la la la
1.
2.
la la, Fa la la, Fa la la.
la la la la la la la la la, Fa la la. la, Fa la la la.
Fa la la la la la la la la, Fa la. la, Fa la la.
pp
la la. la.

* The upper notes are suggested for practical use.

Nº 9. OYEZ! HAS ANY FOUND A LAD?

To Master *John Coprario*.


Rather fast
SOPRANO. (CANTUS.)
ALTO. (ALTUS.)
TENOR. (TENOR.)
BASS. (BASSUS)
PIANOFORTE. For rehearsal only.
O - yez,
O - yez, has a - ny found a -
has a - ny found a lad, a lad, has a - ny
lad, has a - ny found, has a - ny found a lad,
Has a - ny found a lad, has a - ny
O -

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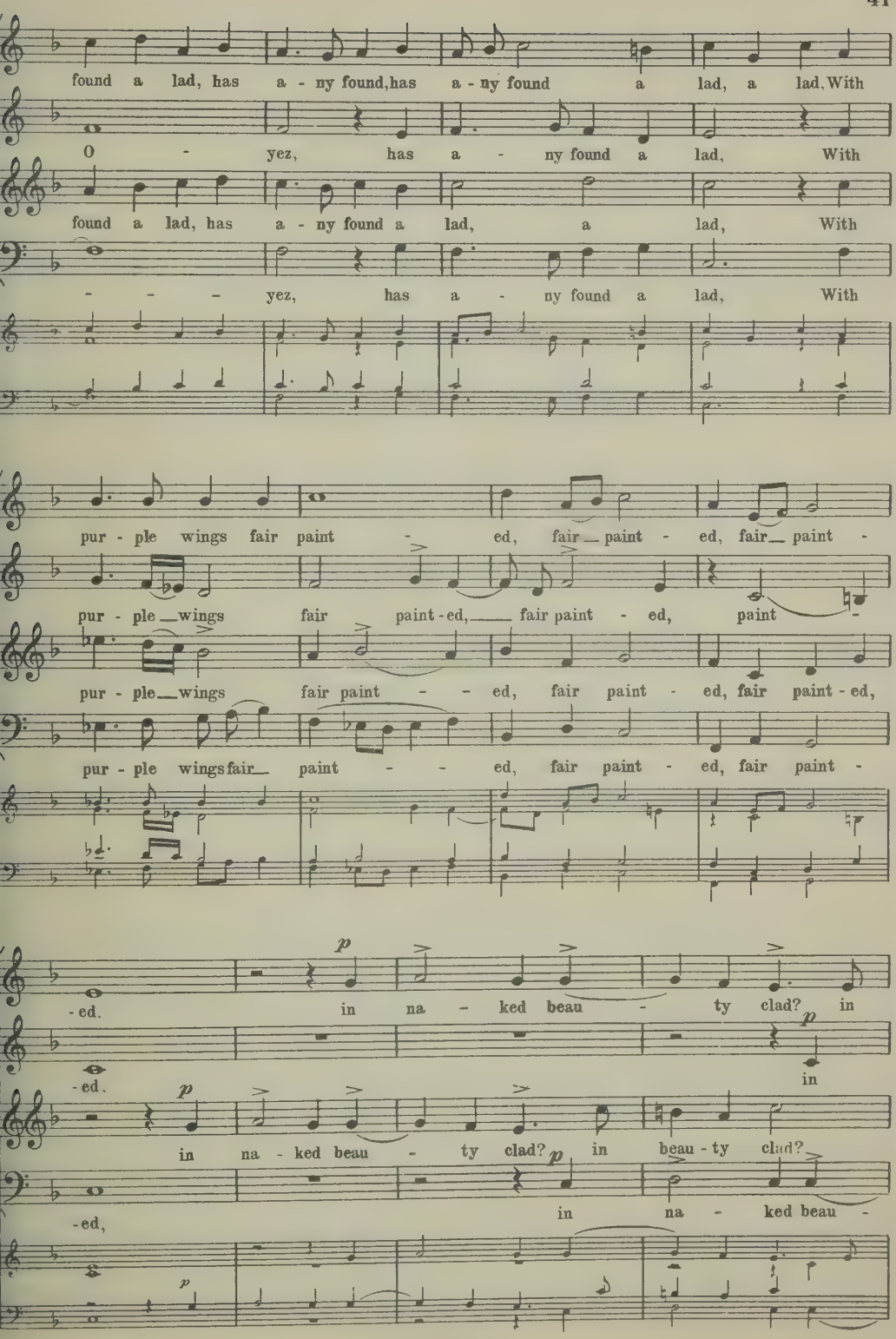
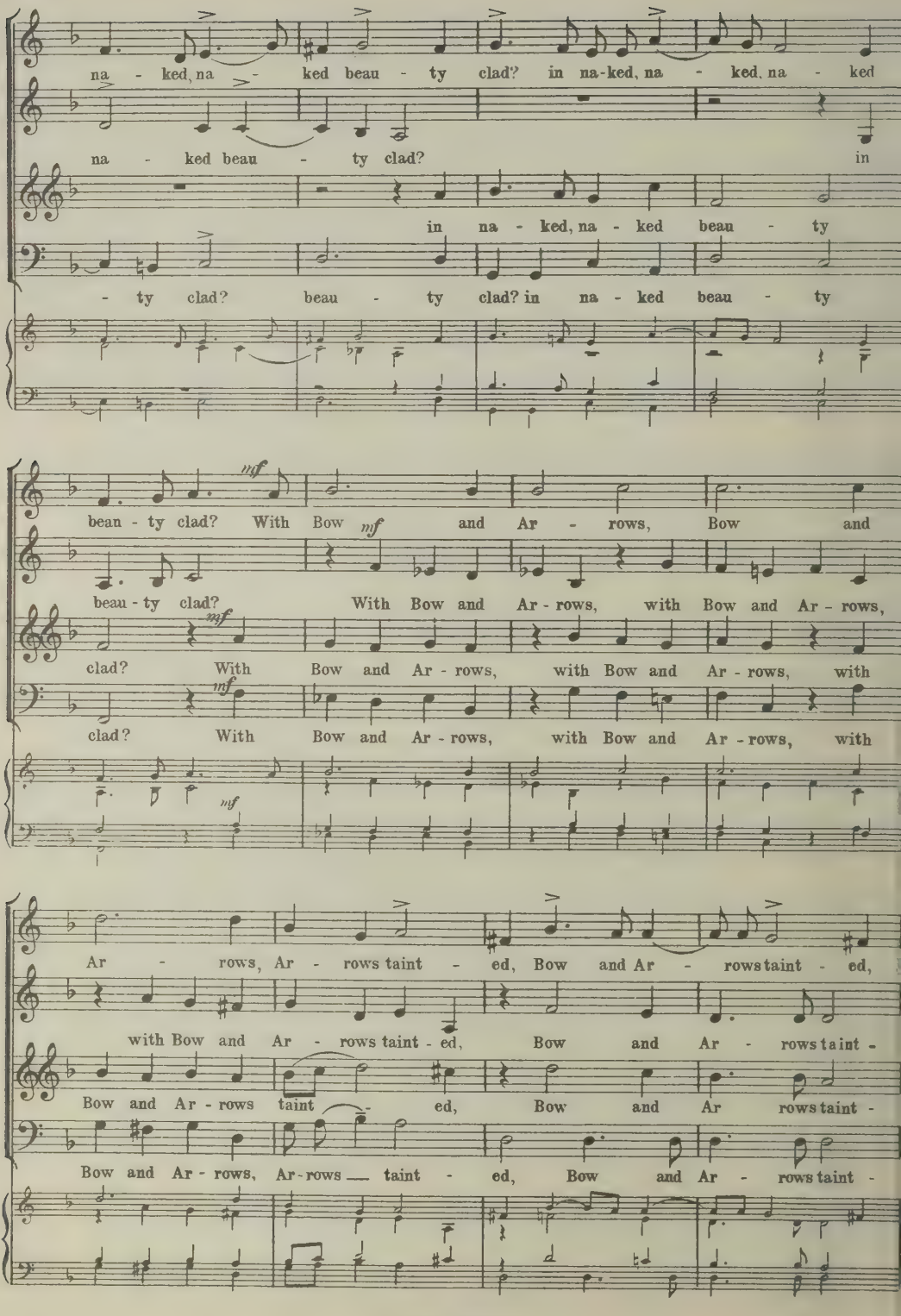
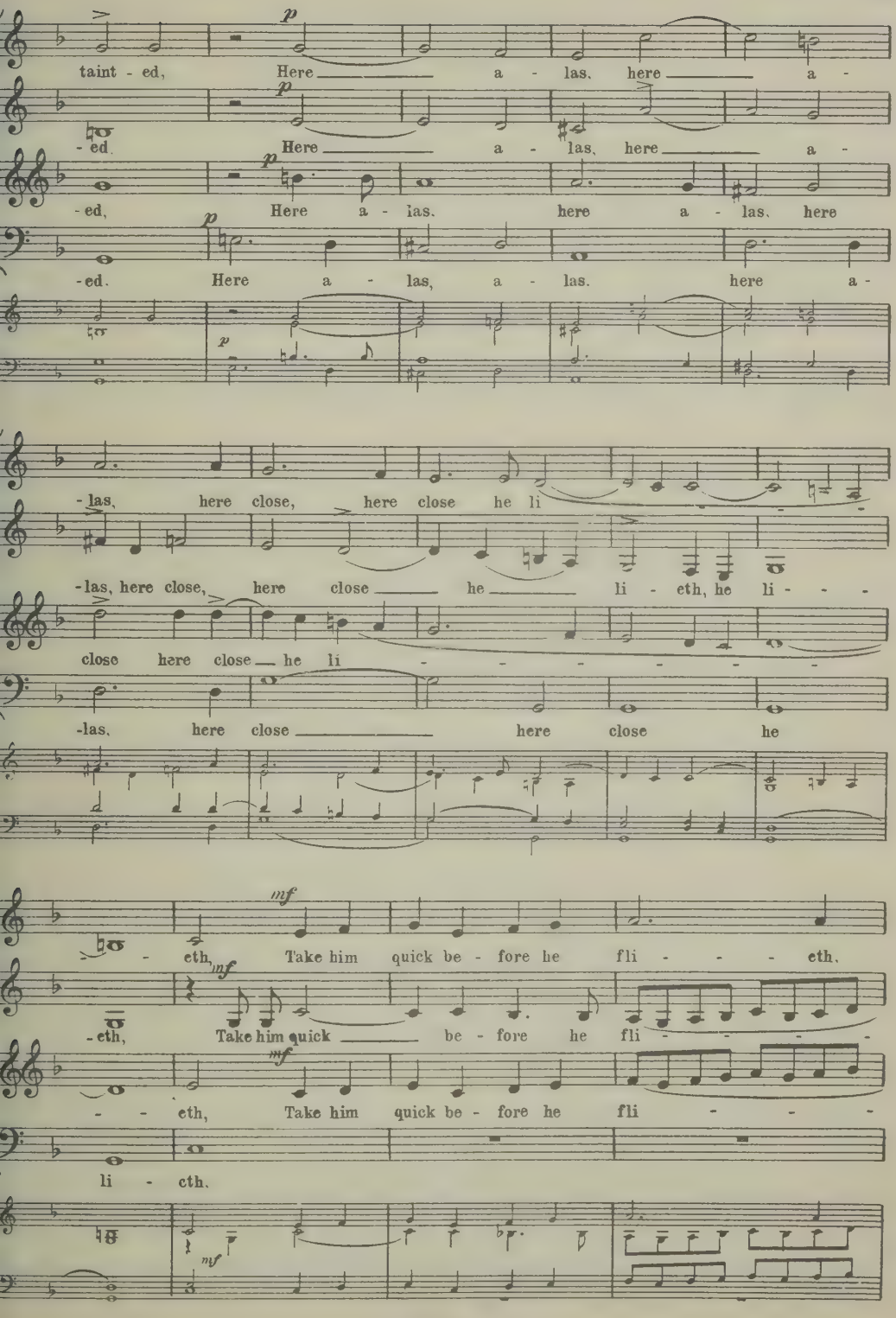
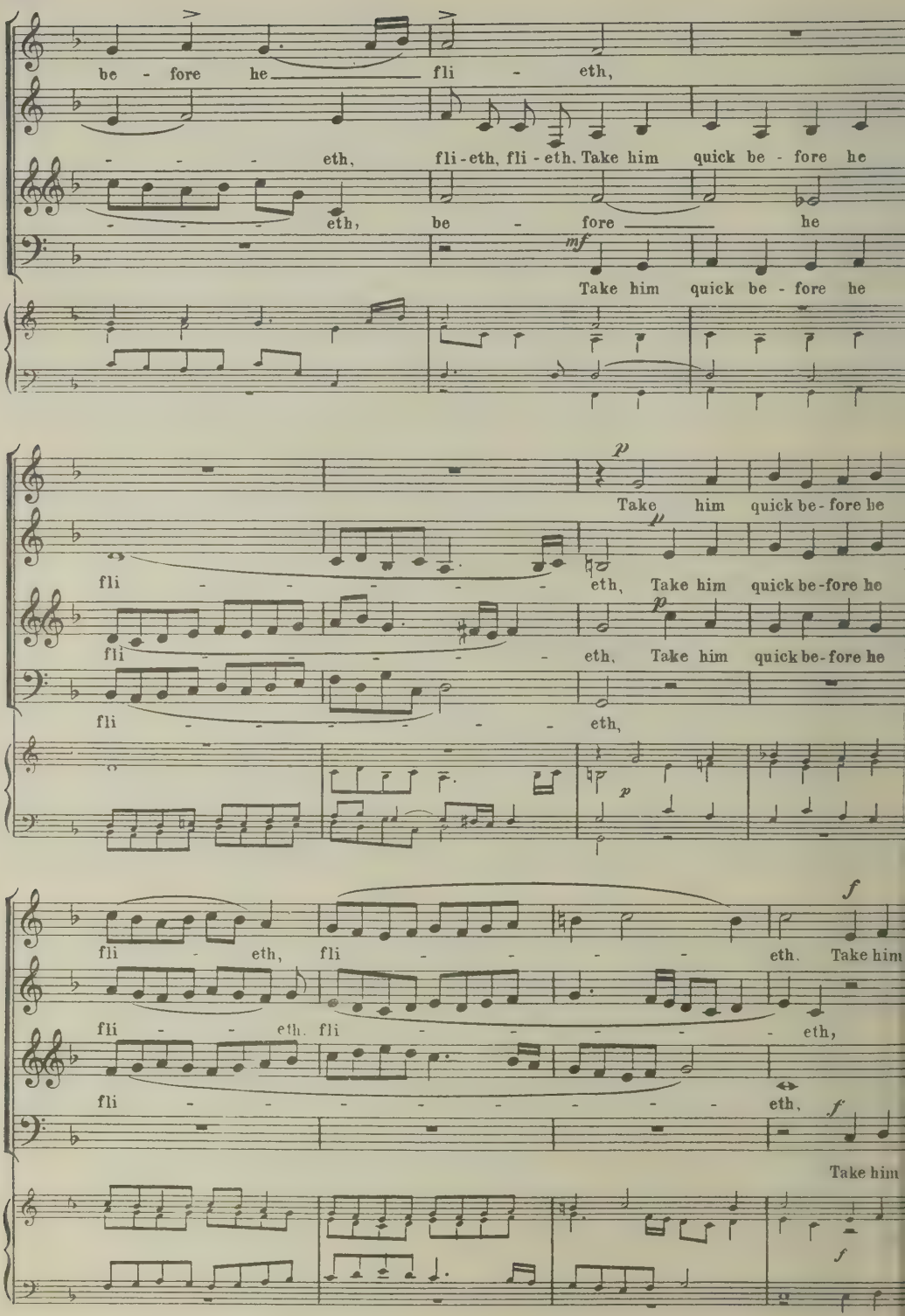
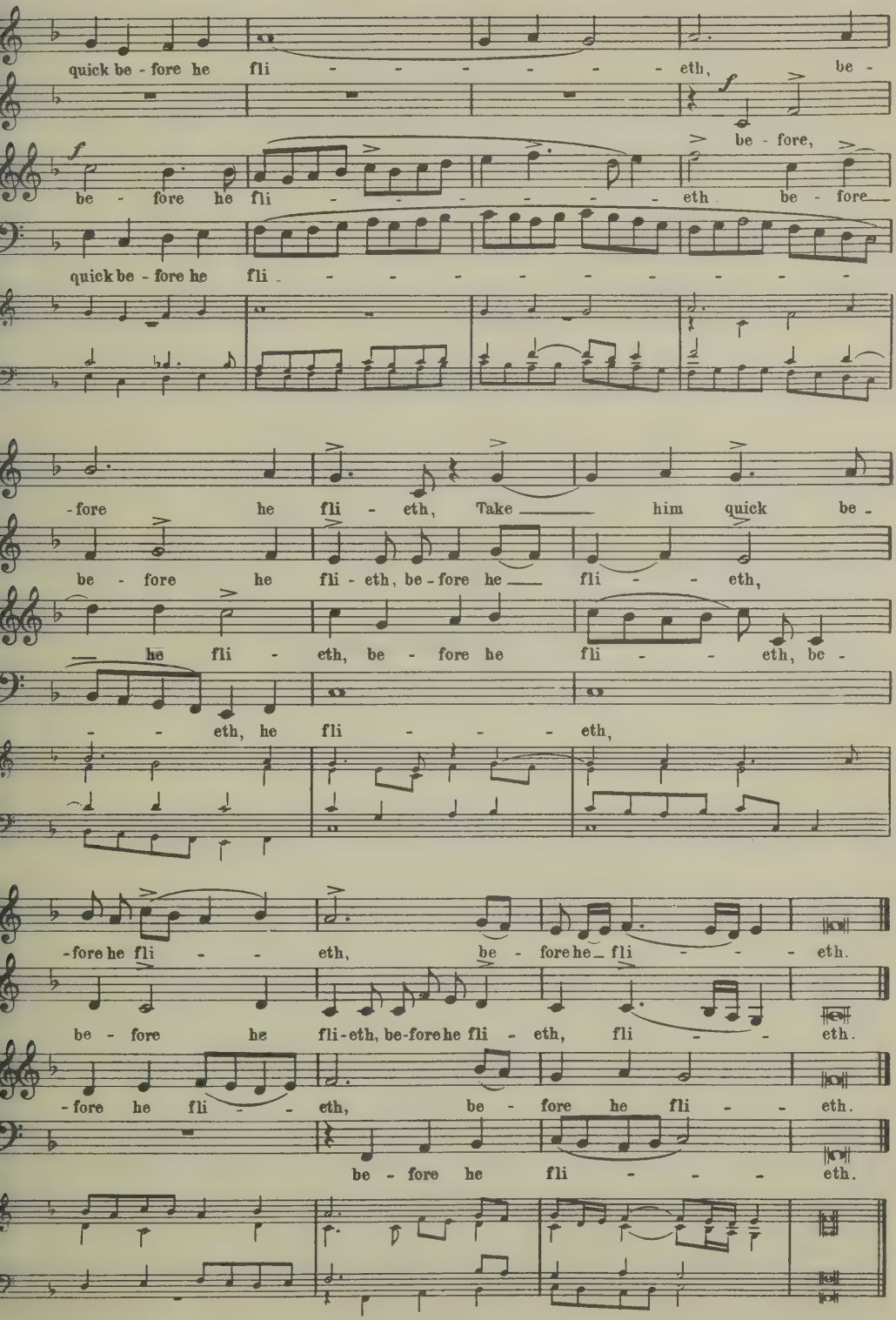

found a lad, has a - ny found, has a - ny found a lad, a lad. With
O - yez, has a - ny found a lad, With
found a lad, has a - ny found a lad, a lad, With
- - - yez, has a - ny found a lad, With
pur - ple wings fair paint - ed, fair paint - ed, fair paint -
pur - ple wings fair paint - ed, fair paint - ed, paint -
pur - ple wings fair paint - - ed, fair paint - ed, fair paint - ed,
pur - ple wings fair paint - - ed, fair paint - ed, fair paint -
-ed. in na - ked beau - ty clad? in
-ed. in
in na - ked beau - ty clad? in beau - ty clad?
-ed, in na - ked beau -


na - ked, na - ked beau - ty clad? in na-ked, na - ked, na - ked
na - ked beau - ty clad? in
in na - ked, na - ked beau - ty
- ty clad? beau - ty clad? in na - ked beau - ty
mf
bean - ty clad? With Bow and Ar - rows, Bow and
mf
beau - ty clad? With Bow and Ar - rows, with Bow and Ar - rows,
mf
clad? With Bow and Ar - rows, with Bow and Ar - rows, with
mf
clad? With Bow and Ar - rows, with Bow and Ar - rows, with
mf
Ar - rows, Ar - rows taint - ed, Bow and Ar - rows taint - ed,
with Bow and Ar - rows taint - ed, Bow and Ar - rows taint -
Bow and Ar - rows taint - ed, Bow and Ar rows taint -
Bow and Ar - rows, Ar - rows taint - ed, Bow and Ar - rows taint -


taint - ed, Here a - las, here a -
- ed. Here a - las, here a -
- ed, Here a - las, here a - las, here
- ed. Here a - las, a - las, here a -
- las, here close, here close he li
- las, here close, here close he li - eth, he li - -
close here close he li
- las, here close here close he
- eth, Take him quick be - fore he fli - - - eth,
- eth, Take him quick be - fore he fli - - - -
- - eth, Take him quick be - fore he fli - - -
li - eth.


be - fore he fli - eth,
- - - eth, fli - eth, fli - eth. Take him quick be - fore he
eth, be - fore he
mf
Take him quick be - fore he
p
Take him quick be - fore he
fli - - - - - eth, Take him quick be - fore he
fli - - - - - eth, Take him quick be - fore he
fli - - - - - - eth,
p
f
fli - eth, fli - - - - eth. Take him
fli - - eth. fli - - - - - eth,
fli - - - - - - - - eth,
f
Take him
f

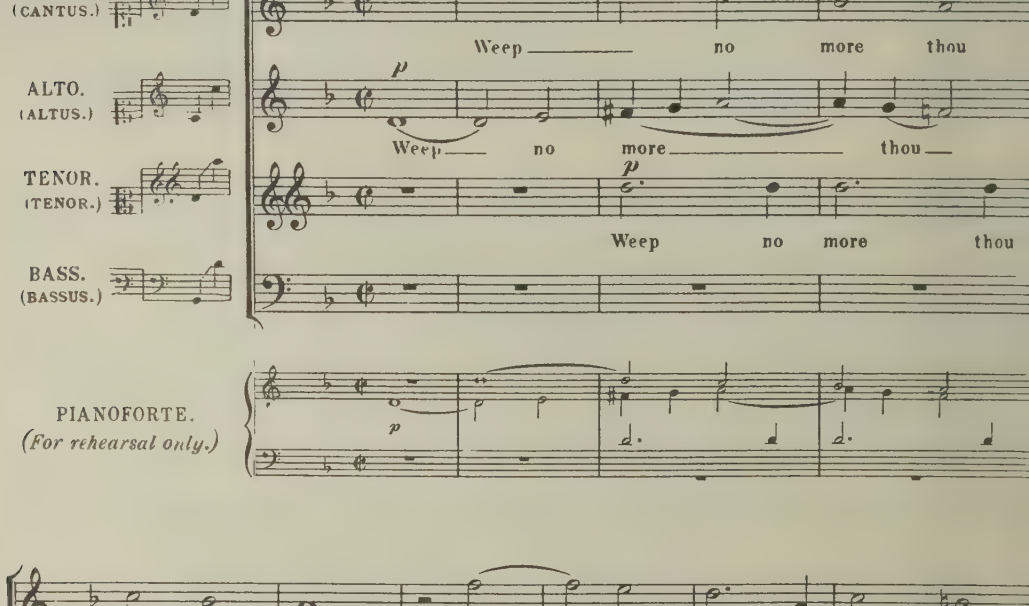

quick be - fore he fli - - - - - - - eth, be -
f
be - fore,
f
be - fore he fli - - - - - - - eth. be - fore
quick be - fore he fli - - - - - - - - - - -
-fore he fli - eth, Take him quick be -
be - fore he fli - eth, be - fore he fli - - eth,
he fli - eth, be - fore he fli - - eth, be -
- - eth, he fli - - - - eth,
-fore he fli - - eth, be - fore he fli - - - eth.
be - fore he fli - eth, be - fore he fli - eth, fli - - eth.
-fore he fli - - eth, be - fore he fli - - eth.
be - fore he fli - - - eth.

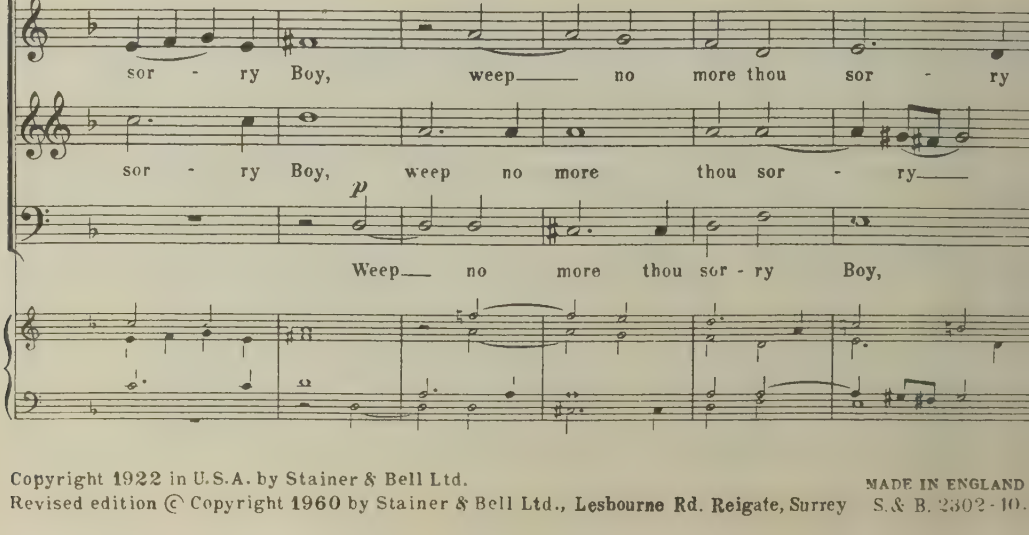
Nº 10. WEEP NO MORE THOU SORRY BOY.

(The First Part.)

To my Brother *Peregrine Tomkins.*

Very moderate speed.




sor - ry Boy, weep no more thou sor - ry
sor - ry Boy, weep no more thou sor - ry
sor - ry Boy, weep no more thou sor - ry
p
Weep no more thou sor - ry Boy,

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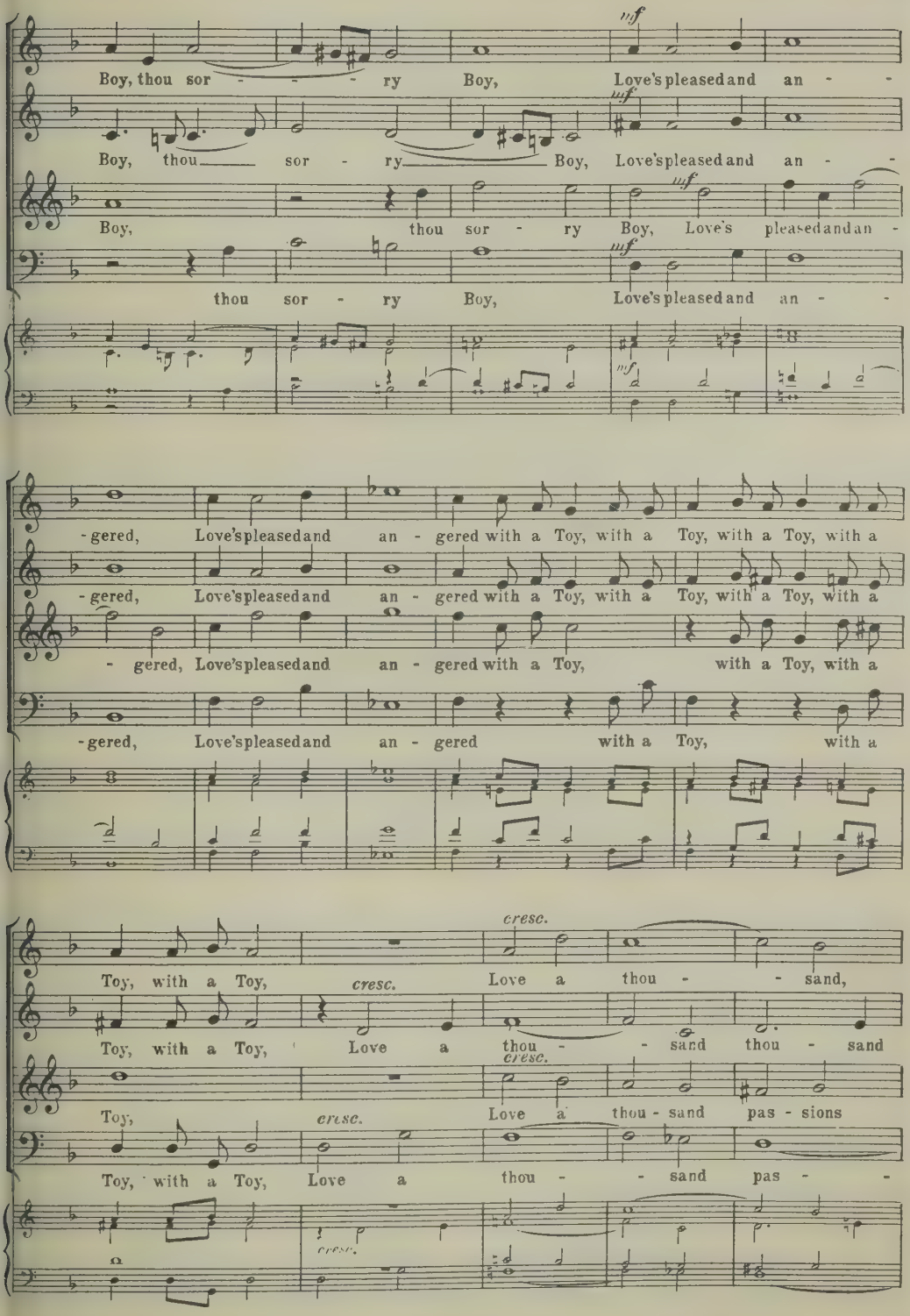
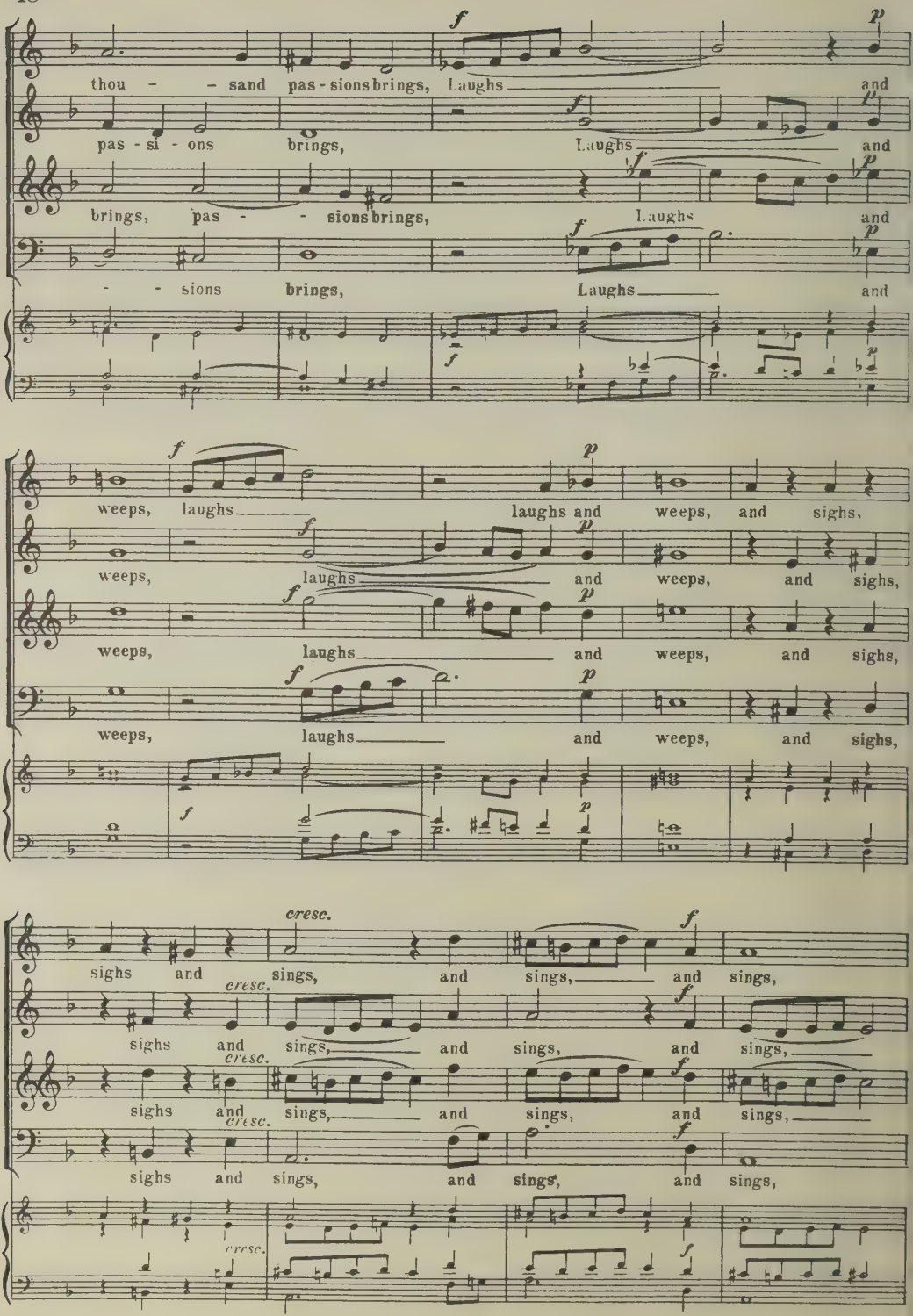
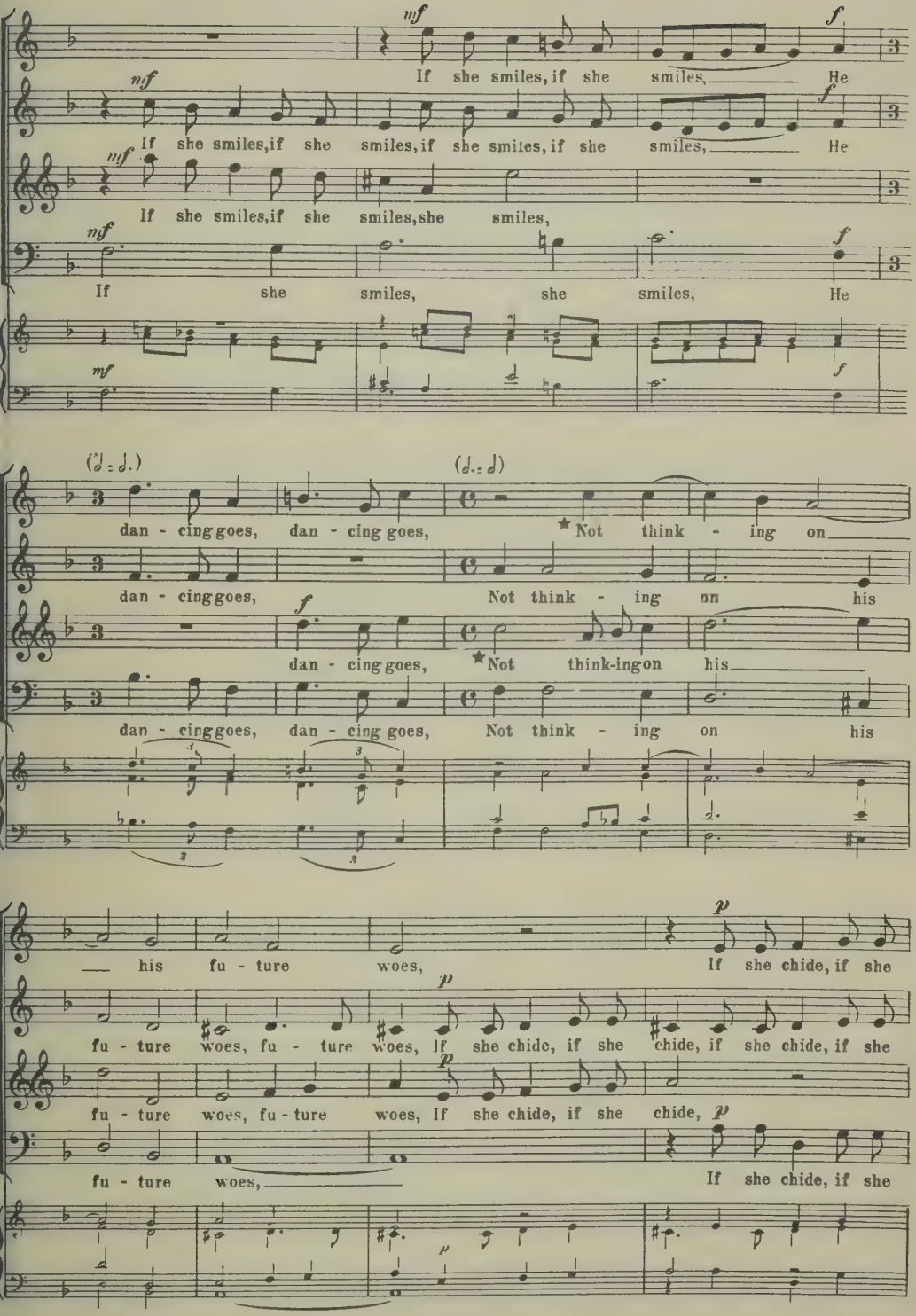
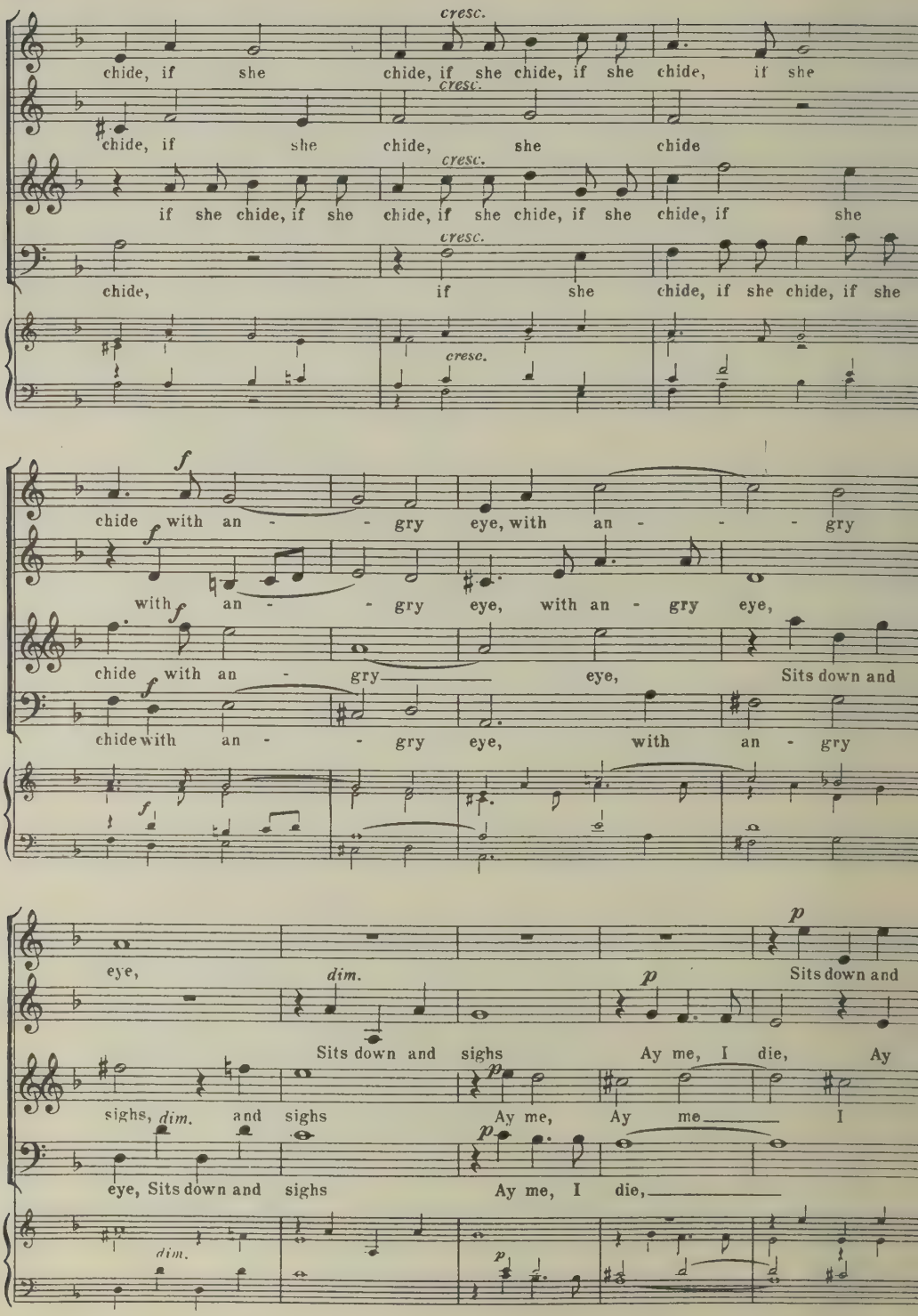
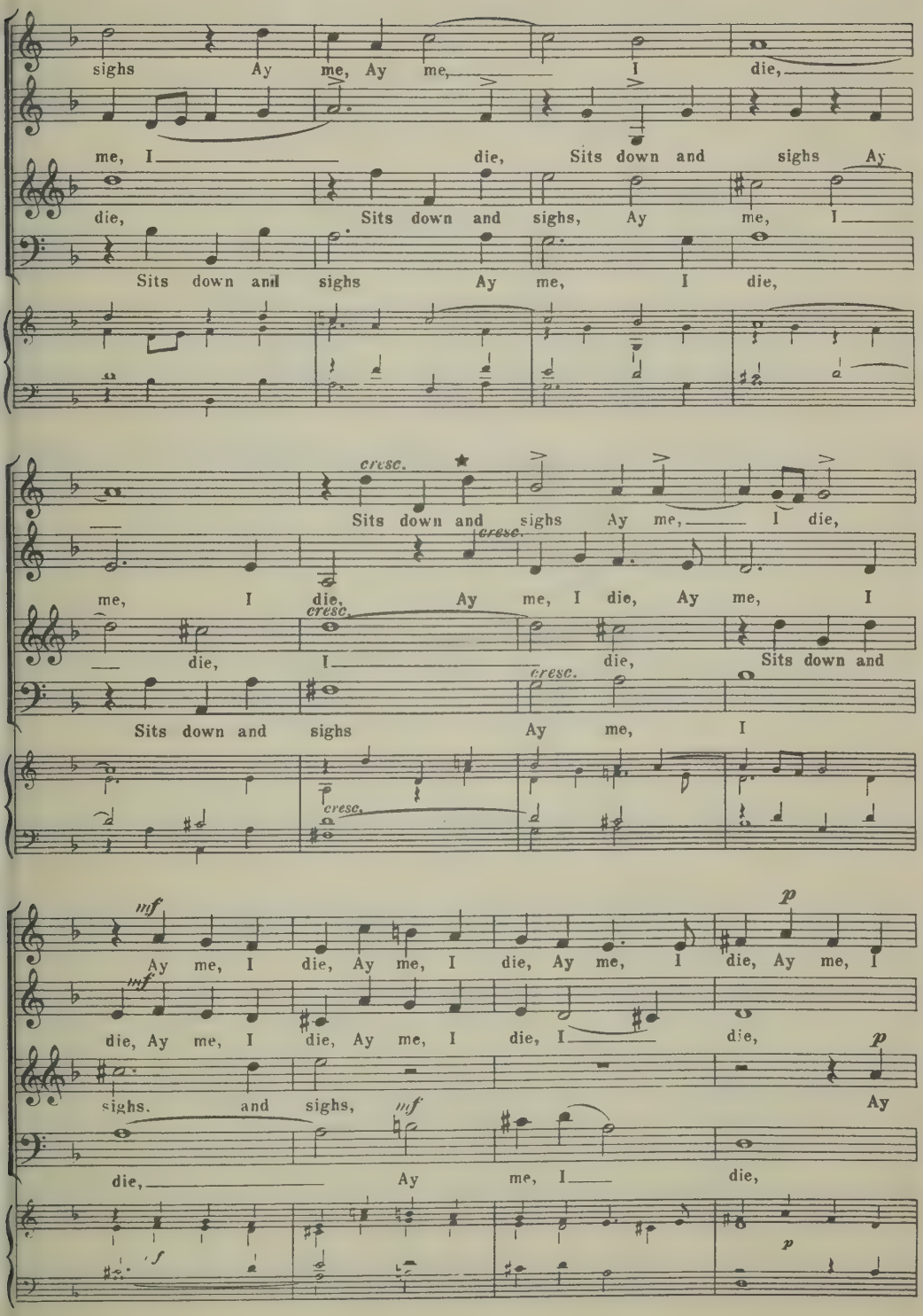

mf
Boy, thou sor - - - ry Boy, Love's pleased and an - -
Boy, thou sor - ry Boy, Love's pleased and an - -
Boy, thou sor - ry Boy, Love's pleased and an -
thou sor - ry Boy, Love's pleased and an - -
-gered, Love's pleased and an - gered with a Toy, with a Toy, with a Toy, with a
-gered, Love's pleased and an - gered with a Toy, with a Toy, with a Toy, with a
- gered, Love's pleased and an - gered with a Toy, with a Toy, with a
-gered, Love's pleased and an - gered with a Toy, with a
cresc.
Toy, with a Toy, cresc. Love a thou - - sand,
Toy, with a Toy, Love a thou - - sand thou - sand
Toy, cresc. Love a thou - sand pas - sions
Toy, with a Toy, Love a thou - - sand pas - -
cresc.


thou - - sand pas-sions brings, Laughs and
pas - si - ons brings, Laughs and
brings, pas - - sions brings, Laughs and
- - sions brings, Laughs and
weeps, laughs laughs and weeps, and sighs,
weeps, laughs and weeps, and sighs,
weeps, laughs and weeps, and sighs,
weeps, laughs and weeps, and sighs,
cresc.
sighs and sings, and sings, and sings,
sighs and sings, and sings, and sings,
sighs and sings, and sings, and sings,
sighs and sings, and sings, and sings,

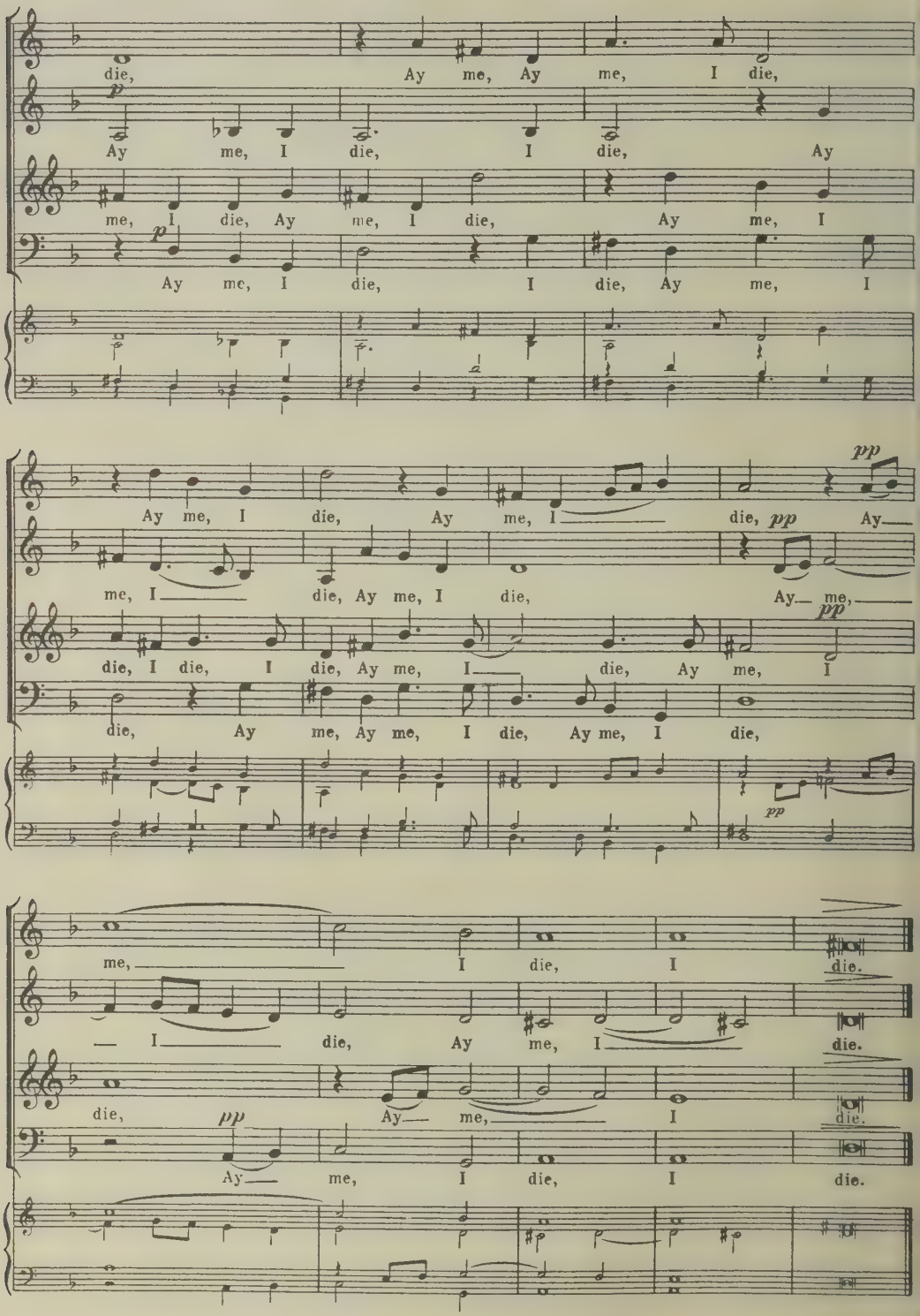

mf
If she smiles, if she smiles, He
f
mf
If she smiles, if she smiles, if she smiles, if she smiles, He
mf
If she smiles, if she smiles, she smiles,
mf
If she smiles, she smiles, He
f
(♩ = ♩.)
(♩. = ♩)
dan - cing goes, dan - cing goes, ★Not think - ing on
dan - cing goes, Not think - ing on his
f
dan - cing goes, ★Not think-ing on his
dan - cing goes, dan - cing goes, Not think - ing on his
his fu - ture woes,
p
If she chide, if she
fu - ture woes, fu - ture woes, If she chide, if she chide, if she chide, if she
fu - ture woes, fu - ture woes, If she chide, if she chide,
p
fu - ture woes,
If she chide, if she

'And thinks not' for 'Not thinking', in cantus and tenor only


cresc.
chide, if she chide, if she chide, if she chide, if she
chide, if she chide, she chide
if she chide, if she chide, if she chide, if she chide, if she
chide, if she chide, if she chide, if she
chide with an - - gry eye, with an - - - gry
with an - gry eye, with an - gry eye,
chide with an - gry eye, Sits down and
chide with an - - gry eye, with an - gry
eye, dim. Sits down and
Sits down and sighs Ay me, I die, Ay
sighs, dim. and sighs Ay me, Ay me I
eye, Sits down and sighs Ay me, I die,


sighs Ay me, Ay me, I die,
me, I die, Sits down and sighs Ay
die, Sits down and sighs, Ay me, I
Sits down and sighs Ay me, I die,
cresc.
Sits down and sighs Ay me, I die,
me, I die, Ay me, I die, Ay me, I
die, I die, Sits down and
Sits down and sighs Ay me, I
mf
Ay me, I die, Ay me, I die, Ay me, I die, Ay me, I
mf
die, Ay me, I die, Ay me, I die, I die,
p
sighs. and sighs, mf Ay
die, Ay me, I die,
p

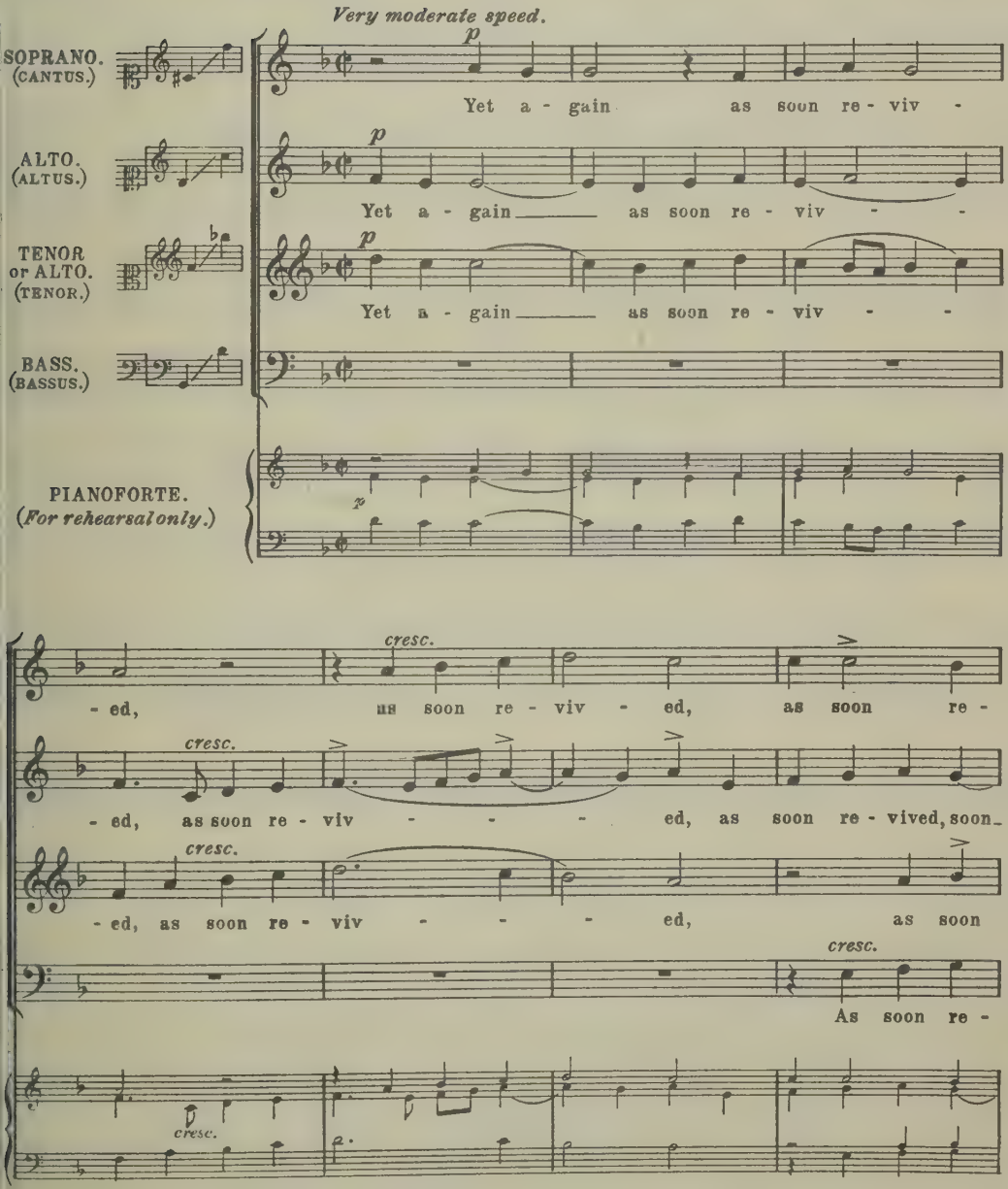
*misprinted C


die, Ay me, Ay me, I die,
p
Ay me, I die, I die, Ay
me, I die, Ay me, I die, Ay me, I
p
Ay me, I die, I die, Ay me, I
Ay me, I die, Ay me, I die, pp Ay
pp
me, I die, Ay me, I die, Ay me,
pp
die, I die, I die, Ay me, I die, Ay me, I
die, Ay me, Ay me, I die, Ay me, I die,
pp
me, I die, I die.
I die, Ay me, I die.
die, pp Ay me, I die.
Ay me, I die, I die.

Nº 11. YET AGAIN, AS SOON REVIVED.

(The Second Part.)

To my Brother *Robert Tomkins.*


Very moderate speed.
SOPRANO. (CANTUS.)
ALTO. (ALTUS.)
TENOR or ALTO. (TENOR.)
BASS. (BASSUS.)
PIANOFORTE. (For rehearsal only.)
p
Yet a - gain as soon re - viv -
Yet a - gain as soon re - viv - -
Yet a - gain as soon re - viv - -
cresc.
- ed, as soon re - viv - ed, as soon re -
- ed, as soon re - viv - - - ed, as soon re - vived, soon
- ed, as soon re - viv - - - ed, as soon
As soon re -

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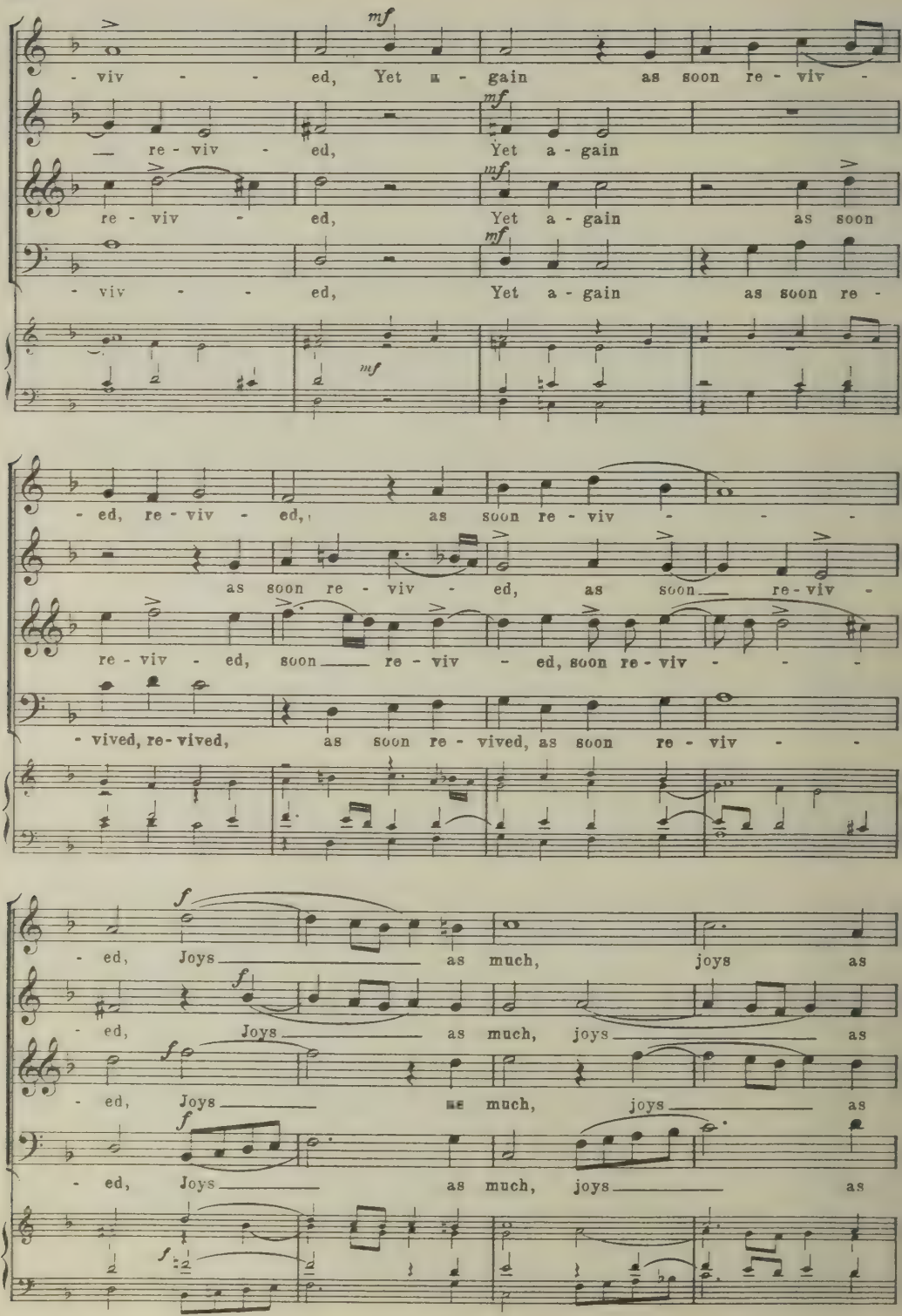
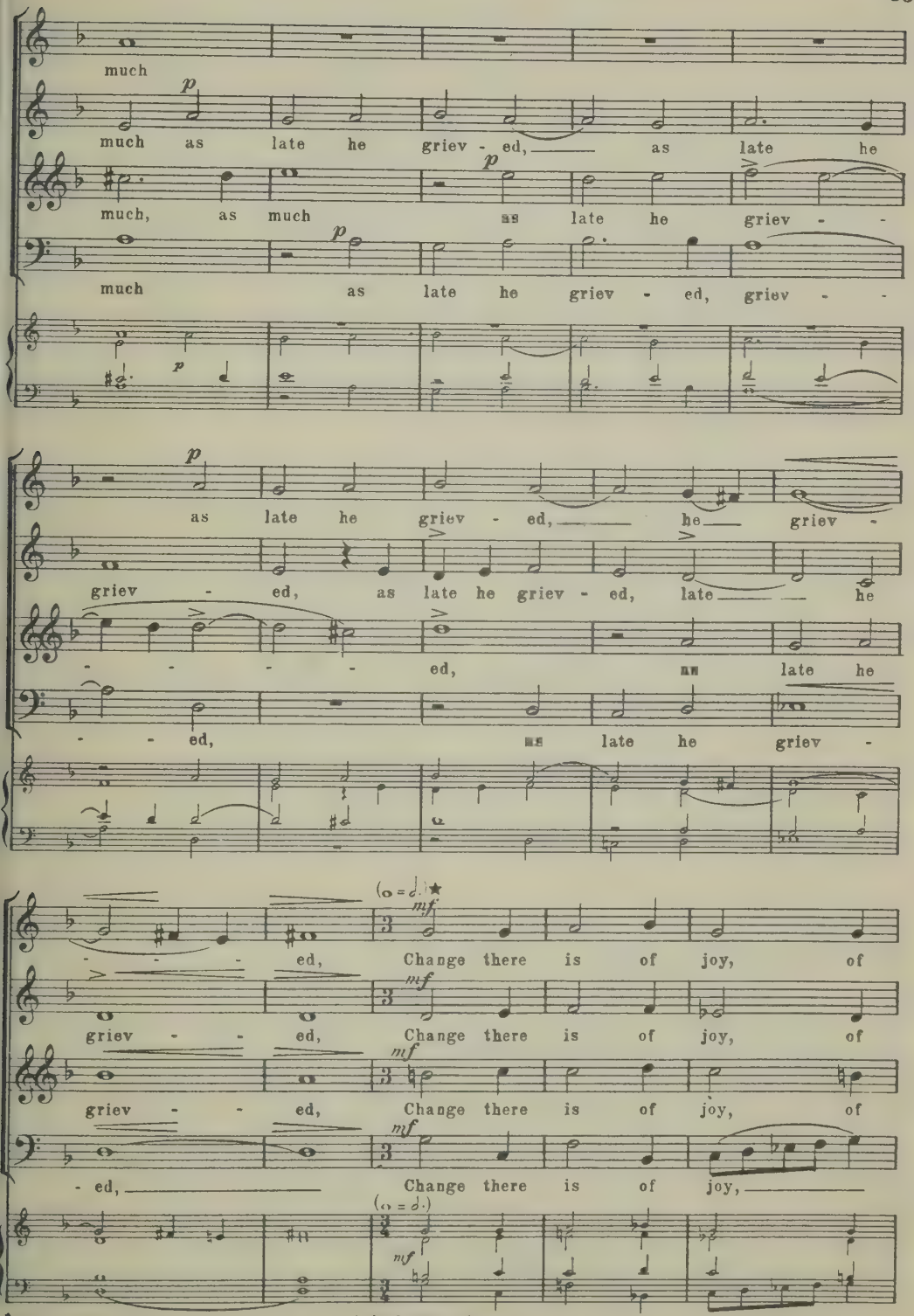
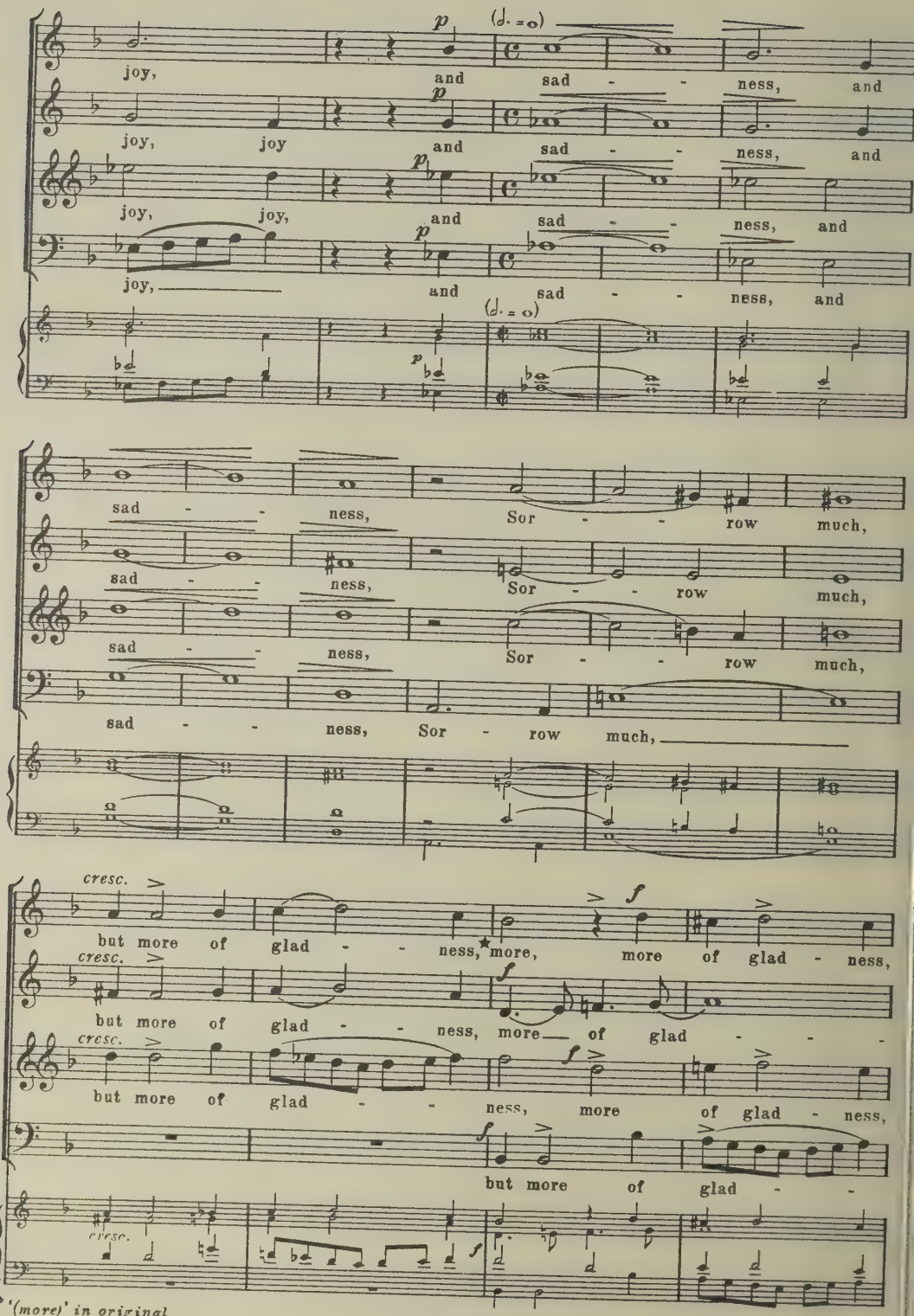
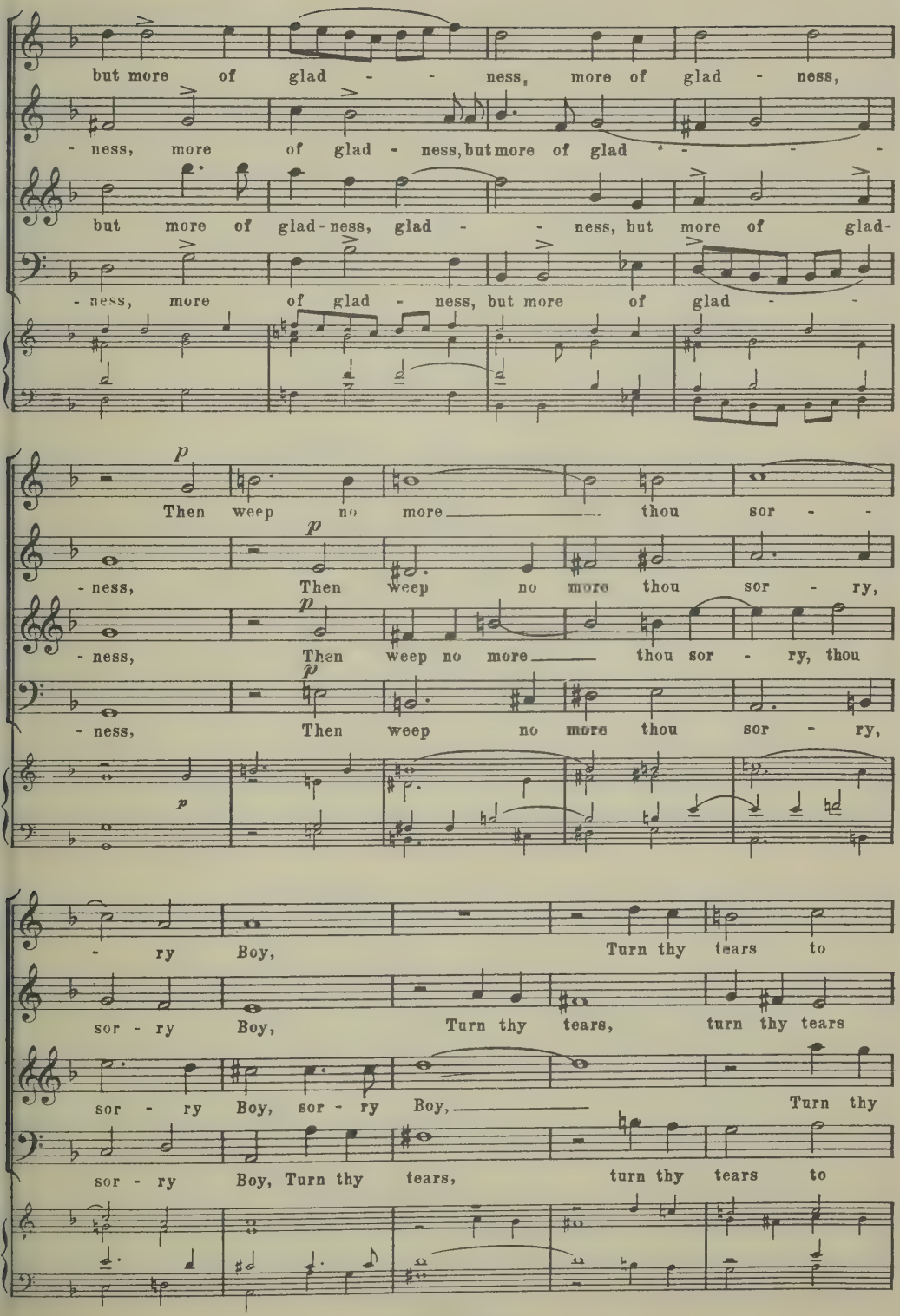

- viv - - ed, Yet a - gain as soon re - viv -
re - viv - ed, Yet a - gain
re - viv - ed, Yet a - gain as soon
- viv - - ed, Yet a - gain as soon re -
- ed, re - viv - ed, as soon re - viv - - - -
as soon re - viv - ed, as soon re - viv -
re - viv - ed, soon re - viv - ed, soon re - viv - - - -
- vived, re - vived, as soon re - vived, as soon re - viv - -
- ed, Joys as much, joys as
- ed, Joys as much, joys as
- ed, Joys as much, joys as
- ed, Joys as much, joys as

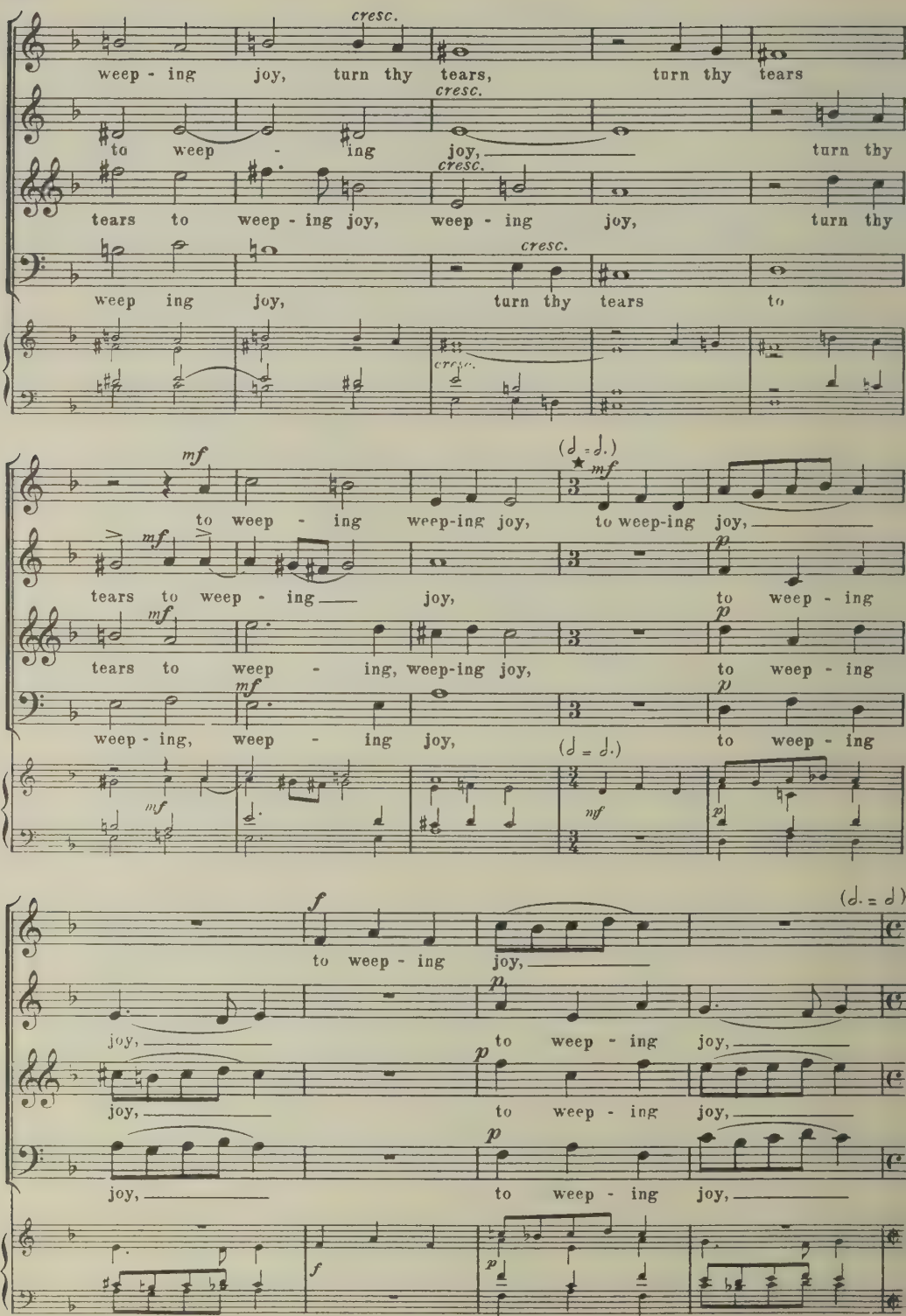

much
much as late he griev - ed, as late he
much, as much as late he griev - -
much as late he griev - ed, griev - -
as late he griev - ed, he griev -
griev - ed, as late he griev - ed, late he
- - - - ed, as late he
- - ed, as late he griev -
- - - ed, Change there is of joy, of
griev - - ed, Change there is of joy, of
griev - - ed, Change there is of joy, of
- ed, Change there is of joy,

* *note-values quartered in all parts from original* 𝅗𝅥𝅗𝅥 = 𝅗𝅥 *etc.*

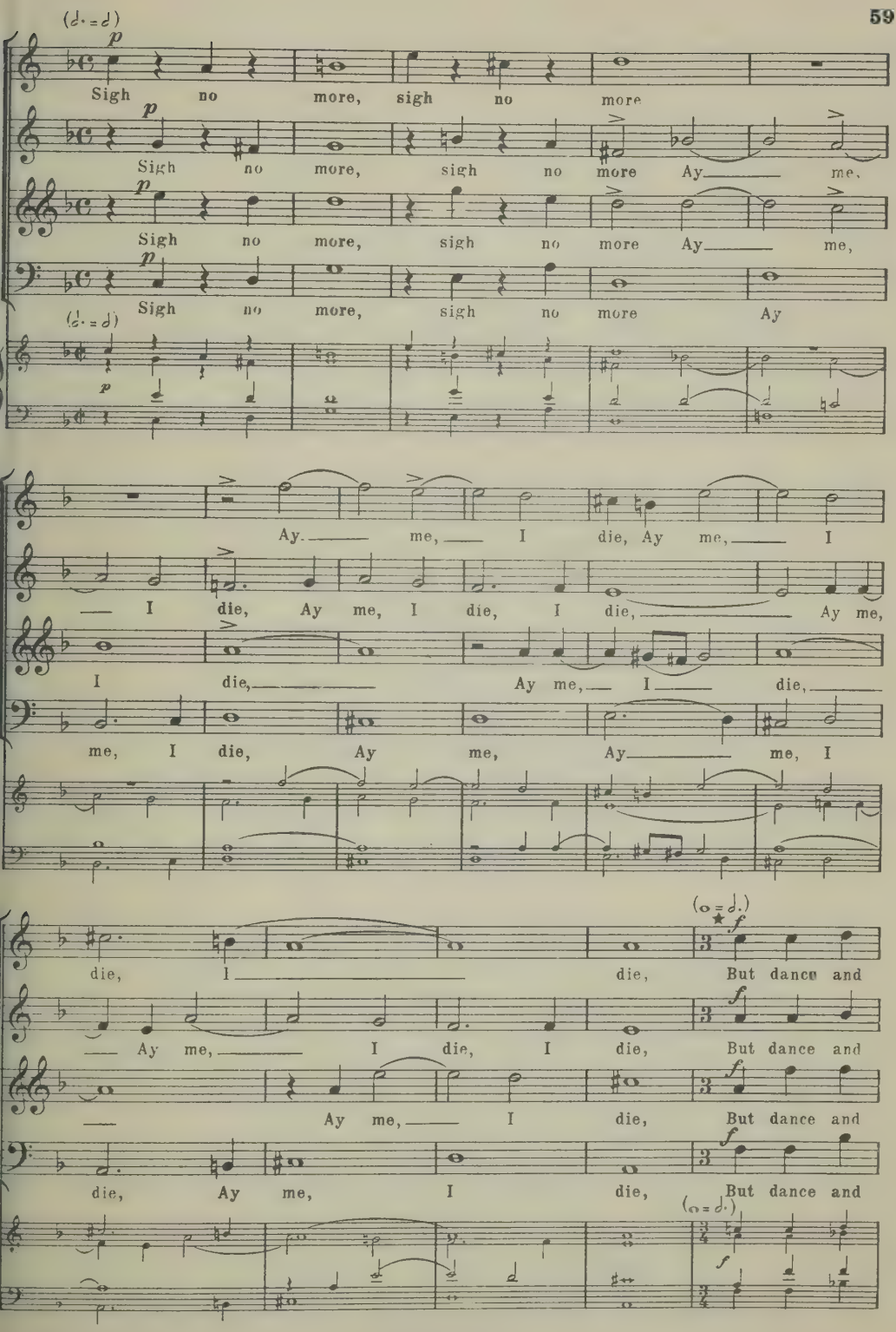

joy, and sad - - ness, and
joy, joy and sad - - ness, and
joy, joy, and sad - - ness, and
joy, and sad - - ness, and
sad - - ness, Sor - - row much,
sad - - ness, Sor - - row much,
sad - - ness, Sor - - row much,
sad - - ness, Sor - row much,
cresc.
but more of glad - - ness, more, more of glad - ness,
but more of glad - - ness, more of glad - - -
but more of glad - - ness, more of glad - ness,
but more of glad - -

*'(more)' in original

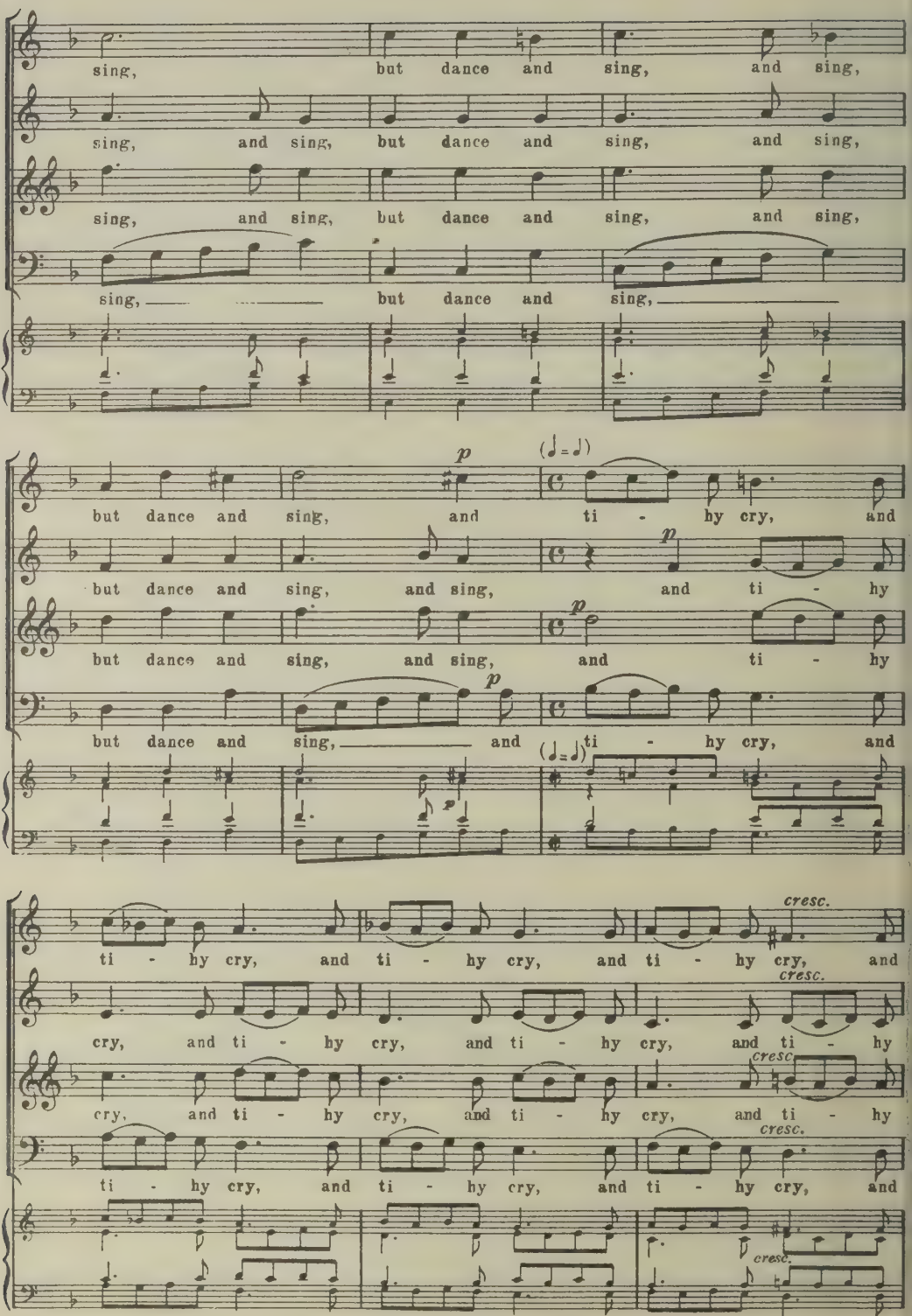

but more of glad - - ness, more of glad - ness,
- ness, more of glad - ness, but more of glad - - - -
but more of glad - ness, glad - - ness, but more of glad -
- ness, more of glad - ness, but more of glad - -
p
Then weep no more thou sor - -
- ness, Then weep no more thou sor - ry,
- ness, Then weep no more thou sor - ry, thou
- ness, Then weep no more thou sor - ry,
p
- ry Boy, Turn thy tears to
sor - ry Boy, Turn thy tears, turn thy tears
sor - ry Boy, sor - ry Boy, Turn thy
sor - ry Boy, Turn thy tears, turn thy tears to

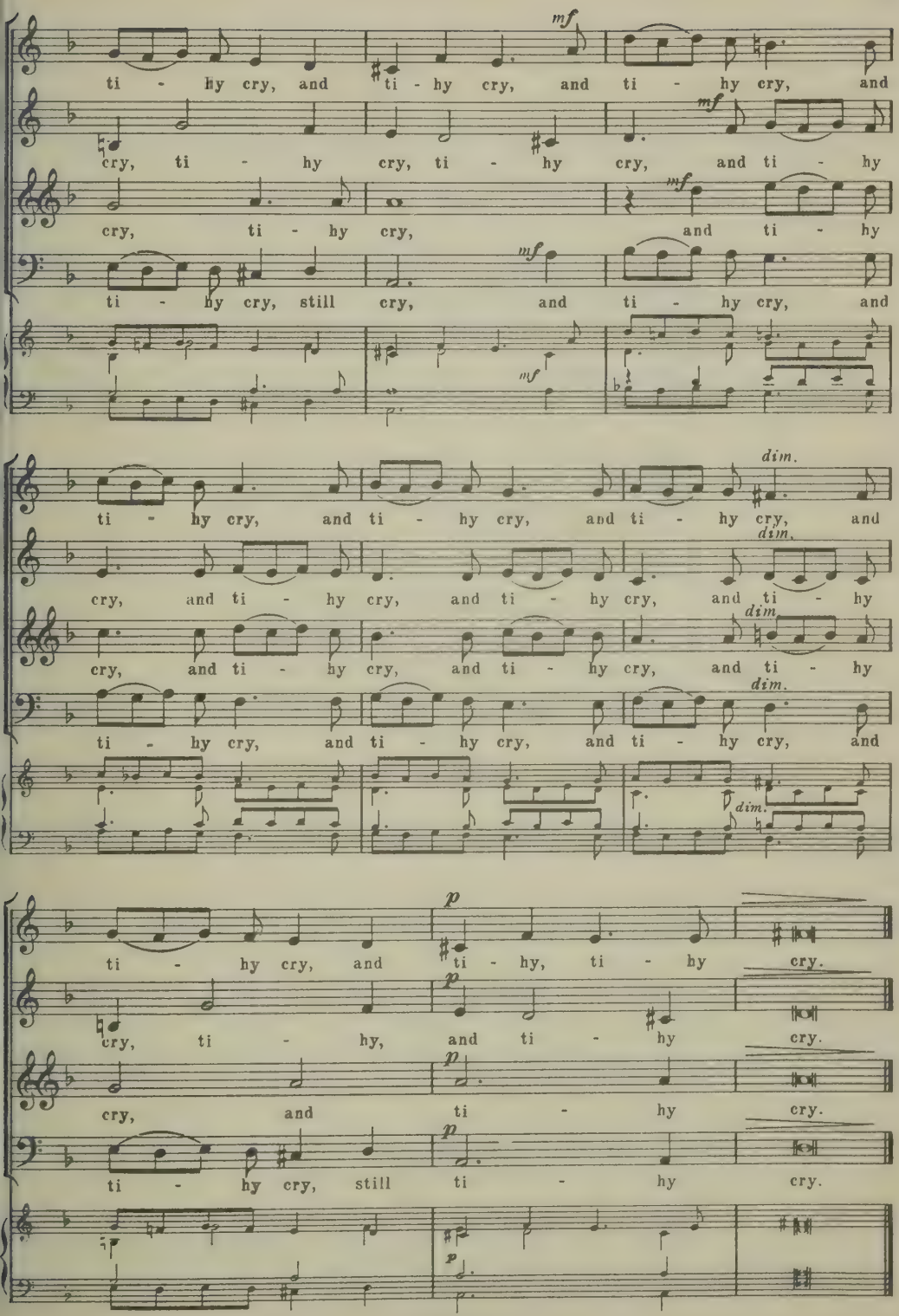

cresc.
weep - ing joy, turn thy tears, turn thy tears
cresc.
to weep - ing joy, turn thy
cresc.
tears to weep - ing joy, weep - ing joy, turn thy
cresc.
weep ing joy, turn thy tears to
mf
to weep - ing weep-ing joy, to weep-ing joy,
mf
tears to weep - ing joy, to weep - ing
mf
tears to weep - ing, weep-ing joy, to weep - ing
mf
weep - ing, weep - ing joy, to weep - ing
f
to weep - ing joy,
p
joy, to weep - ing joy,
p
joy, to weep - ing joy,
p
joy, to weep - ing joy,
f
p

* see note on p. 55


(♩. = ♩)
p
Sigh no more, sigh no more
Sigh no more, sigh no more Ay me,
Sigh no more, sigh no more Ay me,
Sigh no more, sigh no more Ay
(♩. = ♩)
Ay me, I die, Ay me, I
I die, Ay me, I die, I die, Ay me,
I die, Ay me, I die,
me, I die, Ay me, Ay me, I
(o = ♩.)
f
die, I die, But dance and
Ay me, I die, I die, But dance and
Ay me, I die, But dance and
die, Ay me, I die, But dance and
(o = ♩.)
f

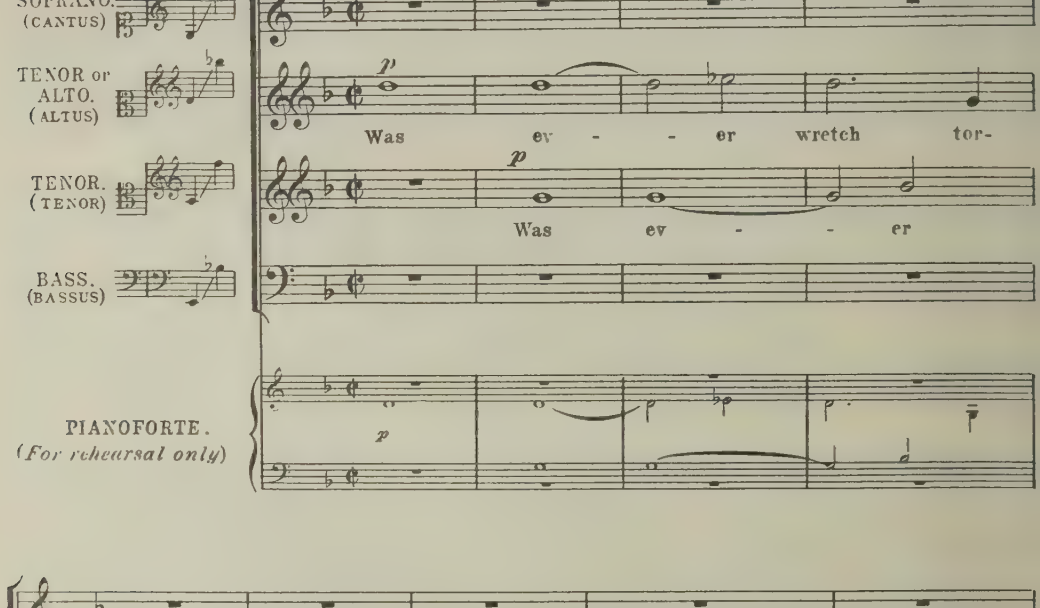
see note on p.55

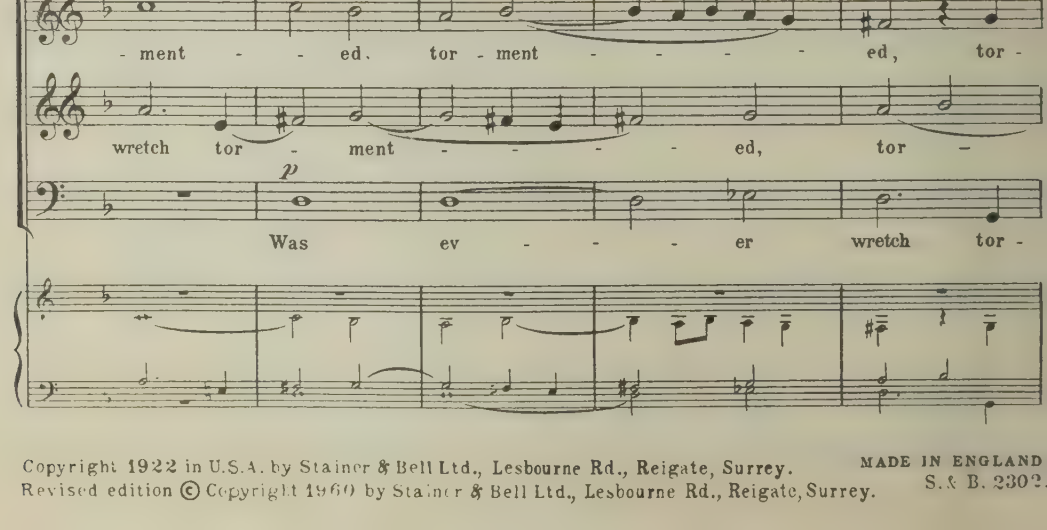

sing, but dance and sing, and sing,
sing, and sing, but dance and sing, and sing,
sing, and sing, but dance and sing, and sing,
sing, but dance and sing,
but dance and sing, and ti - hy cry, and
but dance and sing, and sing, and ti - hy
but dance and sing, and sing, and ti - hy
but dance and sing, and ti - hy cry, and
ti - hy cry, and ti - hy cry, and ti - hy cry, and
cry, and ti - hy cry, and ti - hy cry, and ti - hy
cry, and ti - hy cry, and ti - hy cry, and ti - hy
ti - hy cry, and ti - hy cry, and ti - hy cry, and
cresc.


mf
ti - hy cry, and ti - hy cry, and ti - hy cry, and
mf
cry, ti - hy cry, ti - hy cry, and ti - hy
mf
cry, ti - hy cry, and ti - hy
mf
ti - hy cry, still cry, and ti - hy cry, and
mf
dim.
ti - hy cry, and ti - hy cry, and ti - hy cry, and
dim.
cry, and ti - hy cry, and ti - hy cry, and ti - hy
dim.
cry, and ti - hy cry, and ti - hy cry, and ti - hy
dim.
ti - hy cry, and ti - hy cry, and ti - hy cry, and
dim.
p
ti - hy cry, and ti - hy, ti - hy cry.
p
cry, ti - hy, and ti - hy cry.
p
cry, and ti - hy cry.
p
ti - hy cry, still ti - hy cry.
p

No. 12. WAS EVER WRETCH TORMENTED.

To my Brother *Giles Tomkins.*





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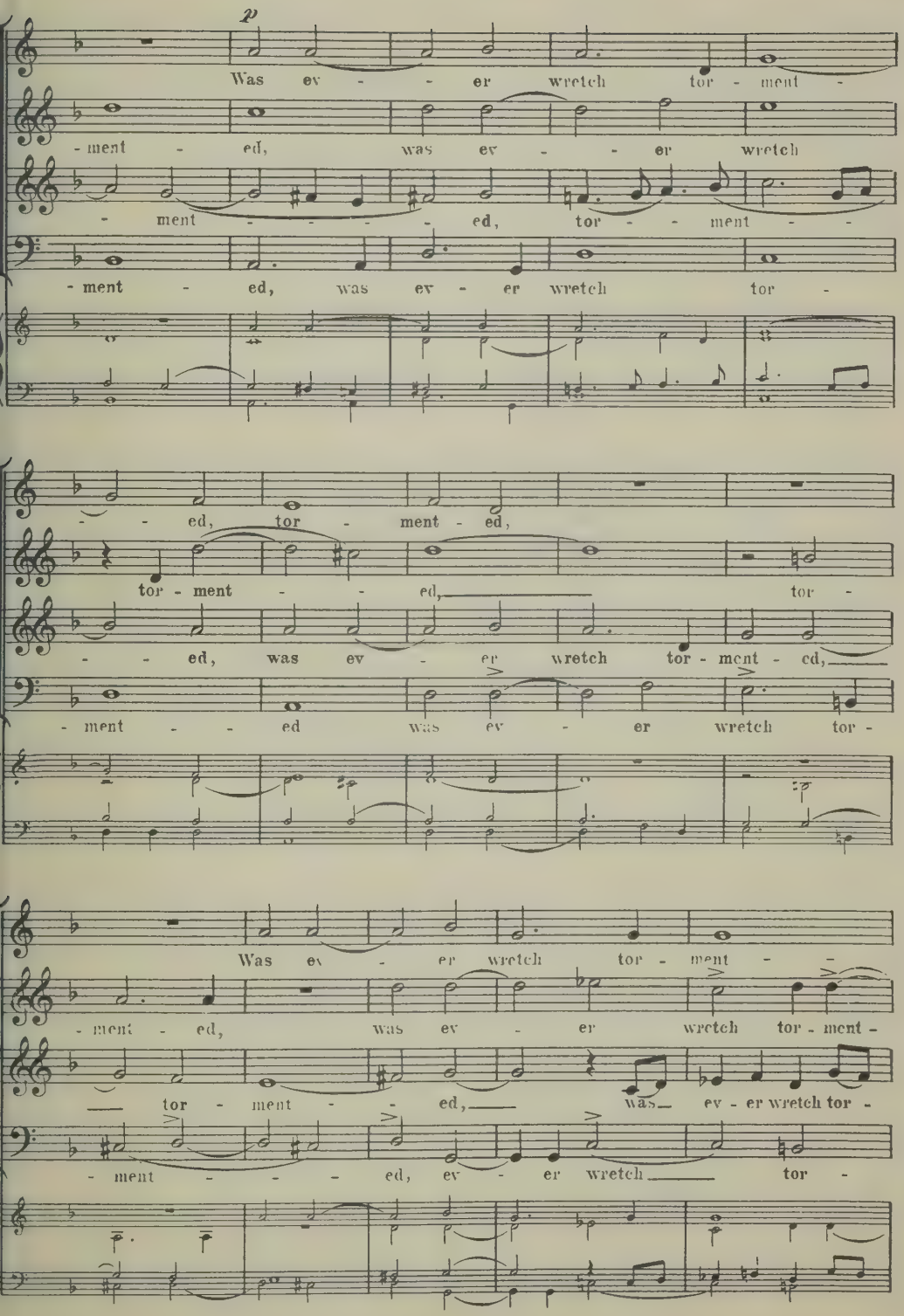
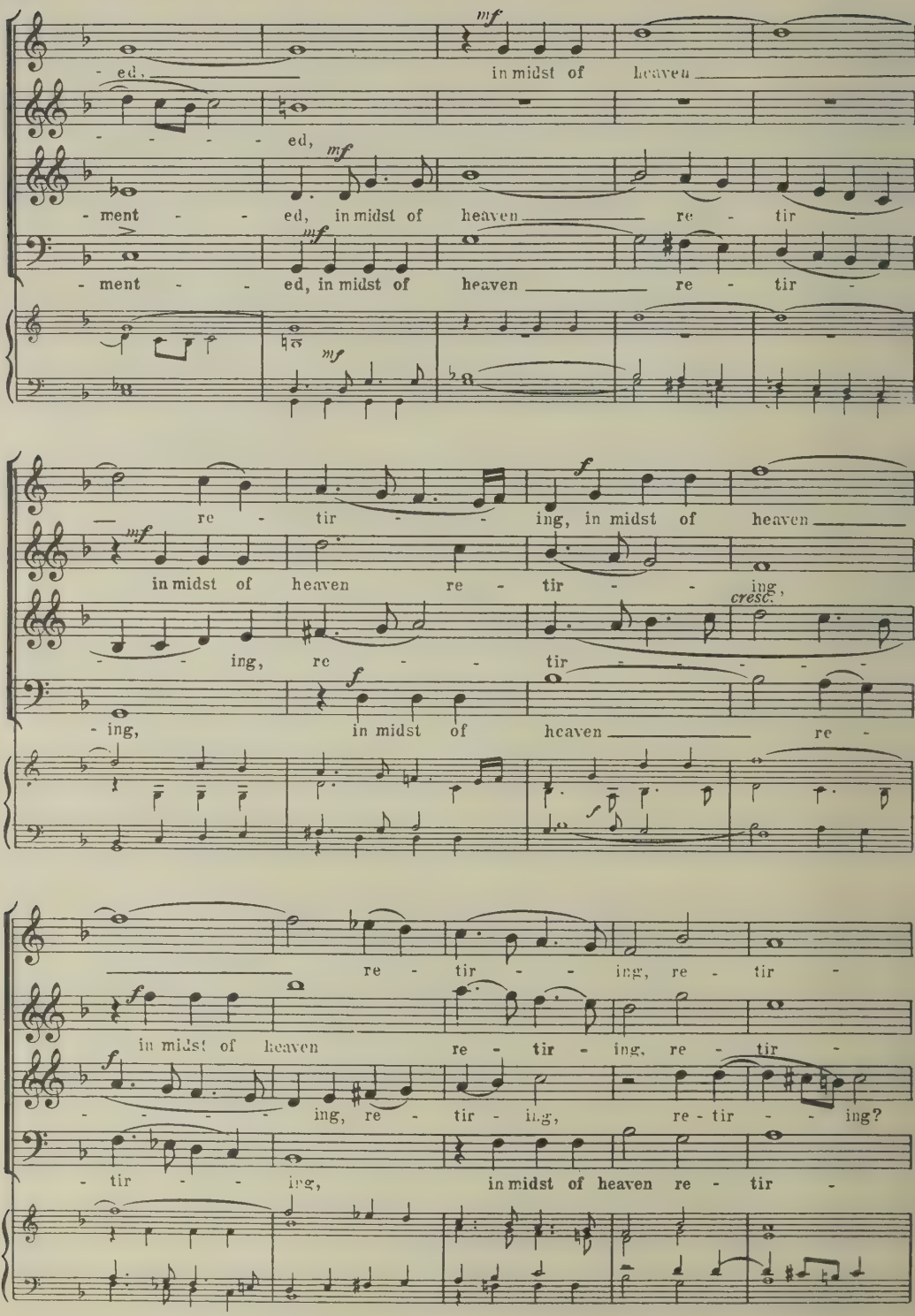
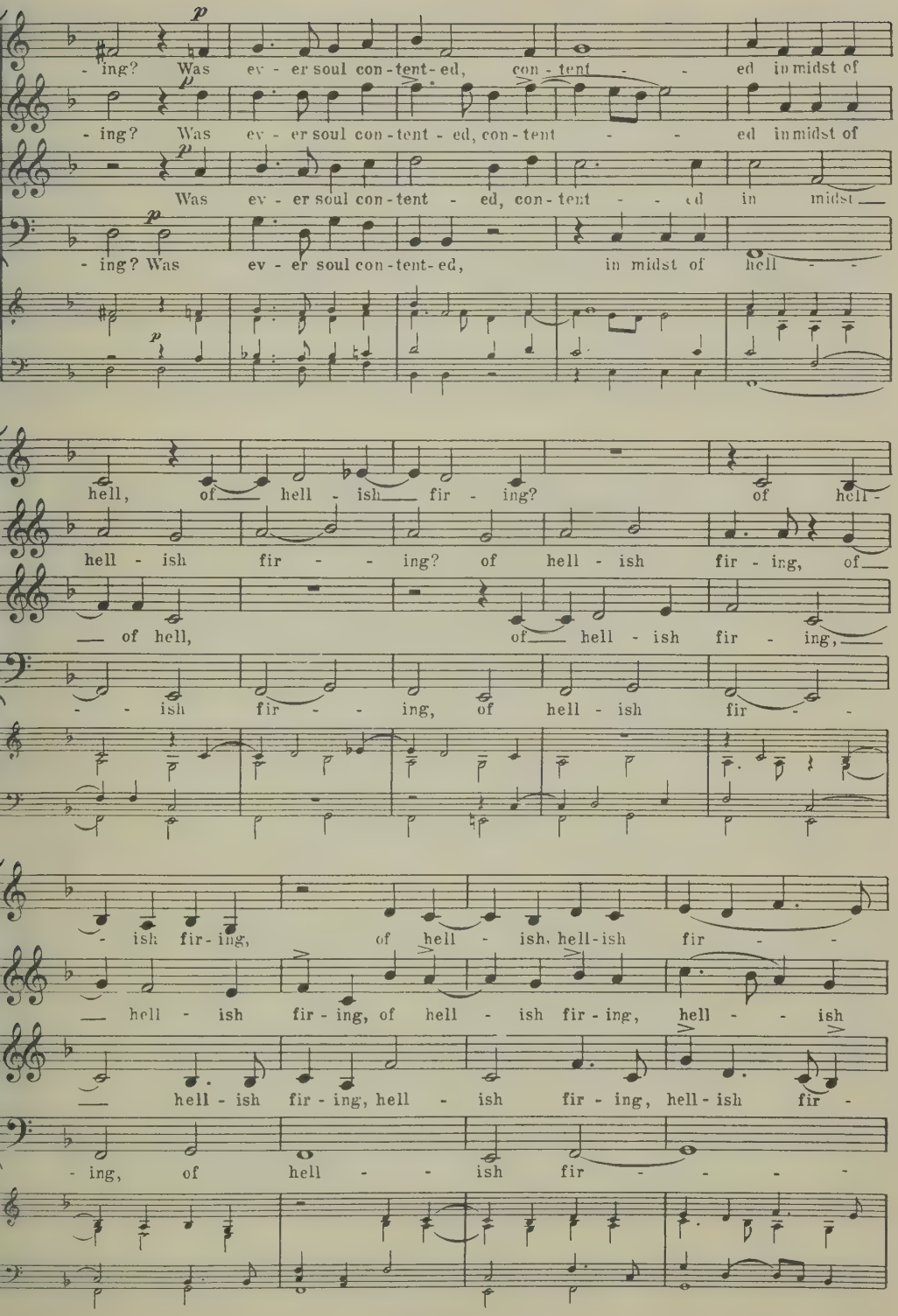
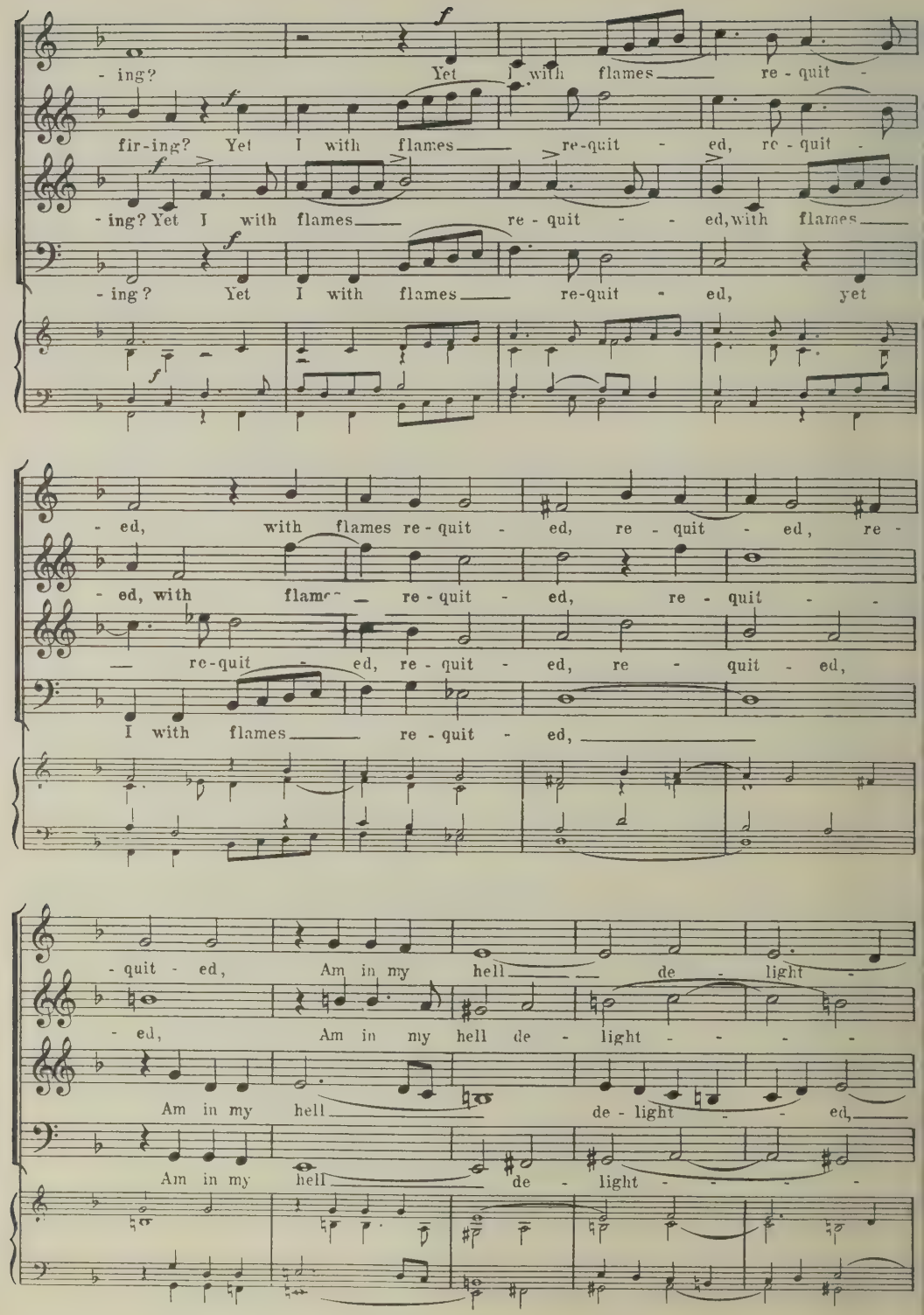
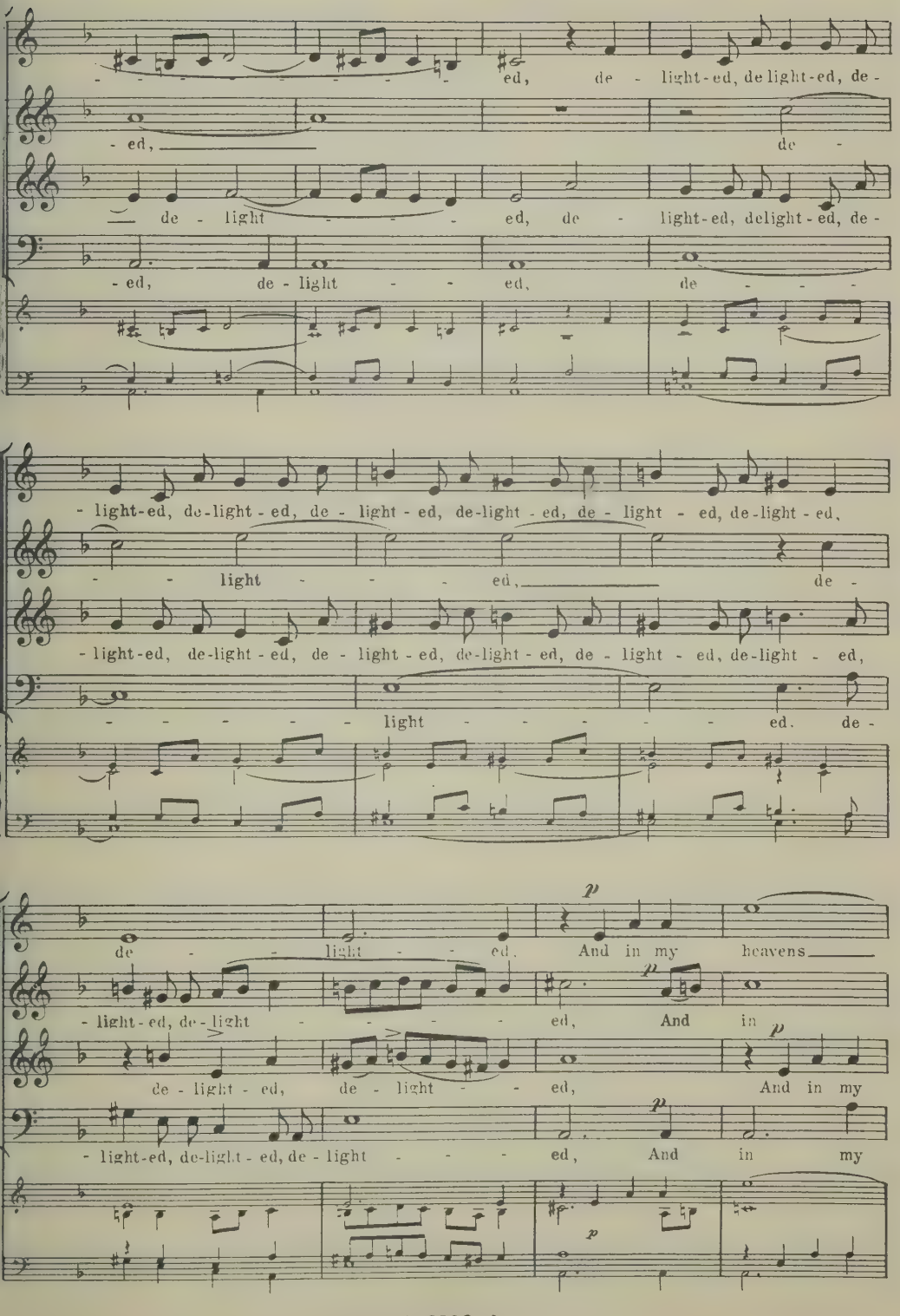
MADE IN ENGLAND

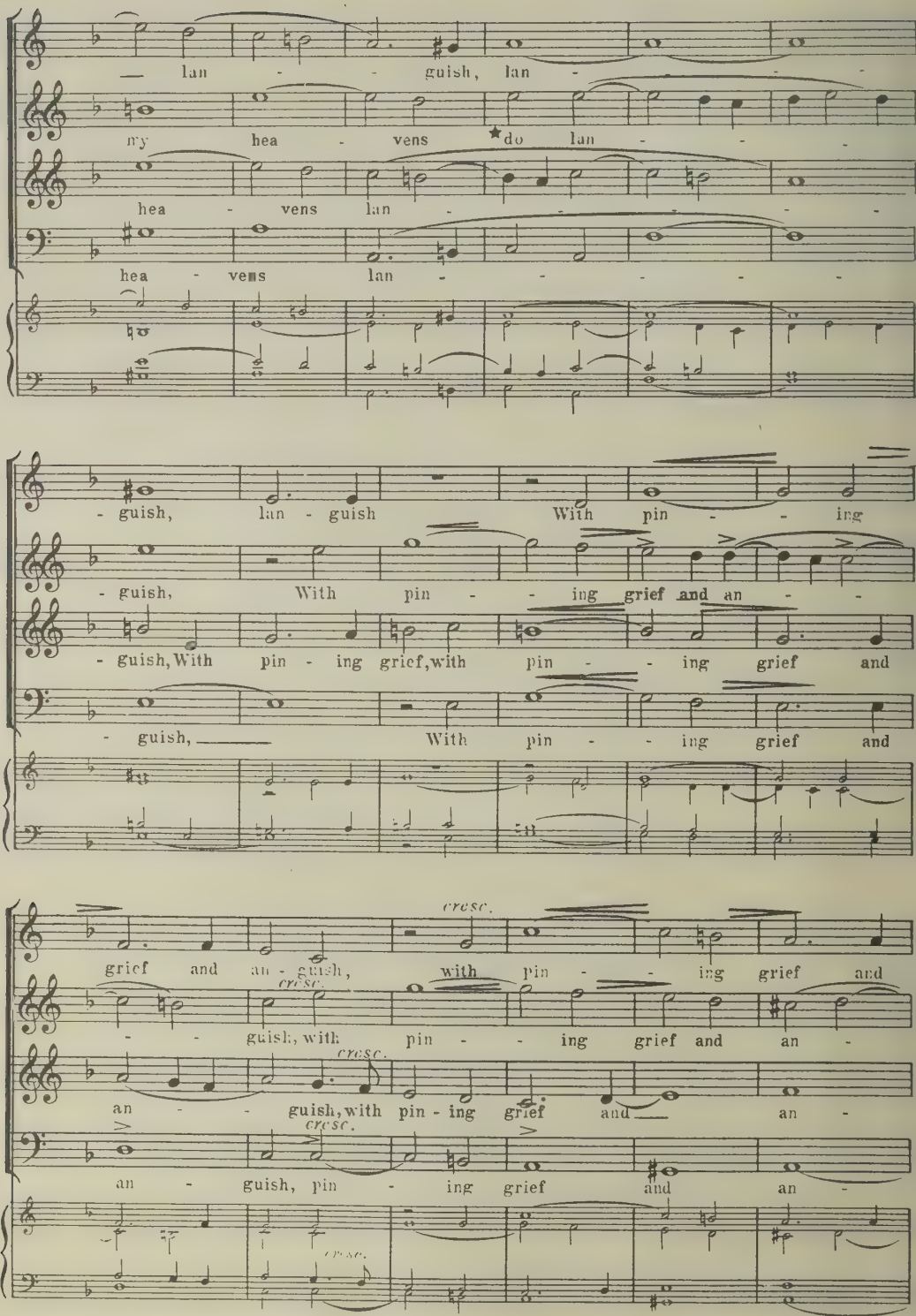

p
Was ev - - er wretch tor - ment -
- ment - ed, was ev - - er wretch
- ment - - - - - ed, tor - - ment - -
- ment - ed, was ev - er wretch tor -
- - ed, tor - ment - ed,
tor - ment - - ed, tor -
- - ed, was ev - er wretch tor - ment - ed,
- ment - - ed was ev - er wretch tor -
Was ev - er wretch tor - ment - -
- ment - ed, was ev - er wretch tor - ment -
- tor - ment - - ed, was ev - er wretch tor -
- ment - - - ed, ev - er wretch tor -


- ed,
mf
in midst of heaven
- - - - - ed,
mf
- ment - - ed, in midst of heaven re - tir -
mf
- ment - - ed, in midst of heaven re - tir -
mf
re - tir - - ing, in midst of heaven
f
mf
in midst of heaven re - tir - - ing,
- - ing, re - - tir
cresc.
f
- ing, in midst of heaven re -
re - tir - - ing, re - tir -
f
in midst of heaven re - tir - ing, re - tir -
f
- - - - ing, re - tir - ing, re - tir - - ing?
- tir - - ing, in midst of heaven re - tir -

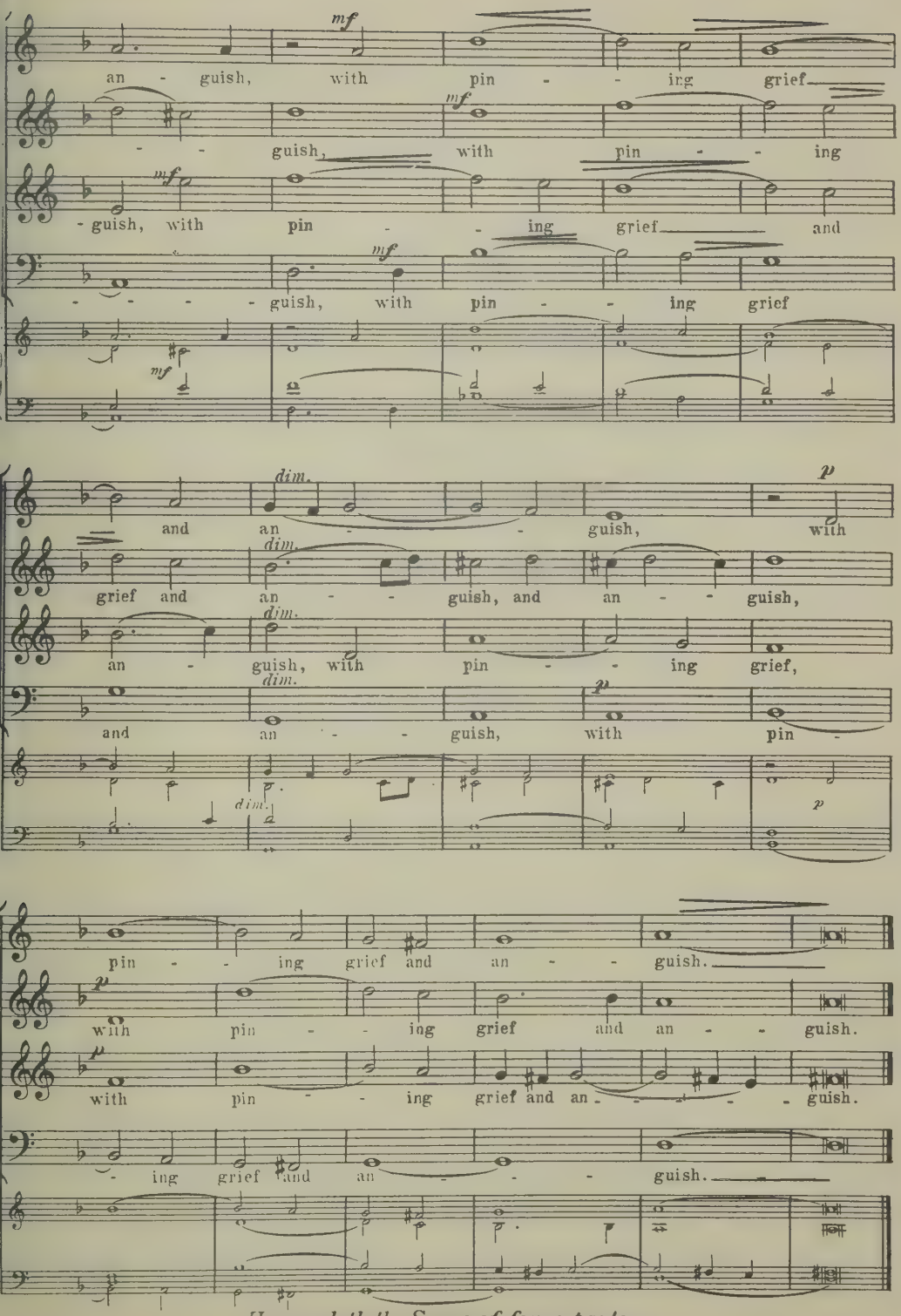

- ing? Was ev - er soul con - tent - ed, con - tent - - ed in midst of
- ing? Was ev - er soul con - tent - ed, con - tent - - ed in midst of
Was ev - er soul con - tent - ed, con - tent - - ed in midst
- ing? Was ev - er soul con - tent - ed, in midst of hell - -
hell, of hell - ish fir - ing? of hell -
hell - ish fir - - ing? of hell - ish fir - ing, of
— of hell, of hell - ish fir - ing,
- - ish fir - - ing, of hell - ish fir - -
- ish fir - ing, of hell - ish, hell - ish fir - -
— hell - ish fir - ing, of hell - ish fir - ing, hell - - ish
— hell - ish fir - ing, hell - ish fir - ing, hell - ish fir -
- ing, of hell - - ish fir - - - -


- ing? Yet I with flames re - quit -
fir-ing? Yet I with flames re-quit - ed, re - quit -
- ing? Yet I with flames re - quit - - ed, with flames
- ing? Yet I with flames re-quit - ed, yet
- ed, with flames re - quit - ed, re - quit - ed, re -
- ed, with flame- re - quit - ed, re - quit - -
re-quit - ed, re - quit - ed, re - quit - ed,
I with flames re - quit - ed,
- quit - ed, Am in my hell de - light -
- ed, Am in my hell de - light - - - -
Am in my hell de - light - - ed,
Am in my hell de - light - - - -


ed, de - light-ed, de light-ed, de -
- ed, de
de - light - - - ed, de - light-ed, delight-ed, de -
- ed, de - light - - ed, de - - - -
- light-ed, de-light-ed, de - light-ed, de-light-ed, de - light - ed, de-light-ed,
- - light - - - ed, de -
- light-ed, de-light-ed, de - light-ed, de-light-ed, de - light - ed, de-light - ed,
- - - - - light - - - - ed. de -
p
de - - light - - ed. And in my heavens
- light-ed, de-light - - - - ed, And in
p
de - light-ed, de - light - - ed, And in my
- light-ed, de-light-ed, de-light - - - ed, And in my
p


— lan - - guish, lan - - - - -
my hea - vens ★do lan - - - -
hea - vens lan - - - - - -
hea - vens lan - - - - - -
- guish, lan - guish With pin - - ing
- guish, With pin - - ing grief and an - -
- guish, With pin - ing grief, with pin - - ing grief and
- guish, With pin - - ing grief and
cresc.
grief and an - guish, with pin - - ing grief and
cresc.
- - guish, with pin - - ing grief and an -
cresc.
an - - guish, with pin - ing grief and an -
cresc.
an - guish, pin - ing grief and an -
cresc.

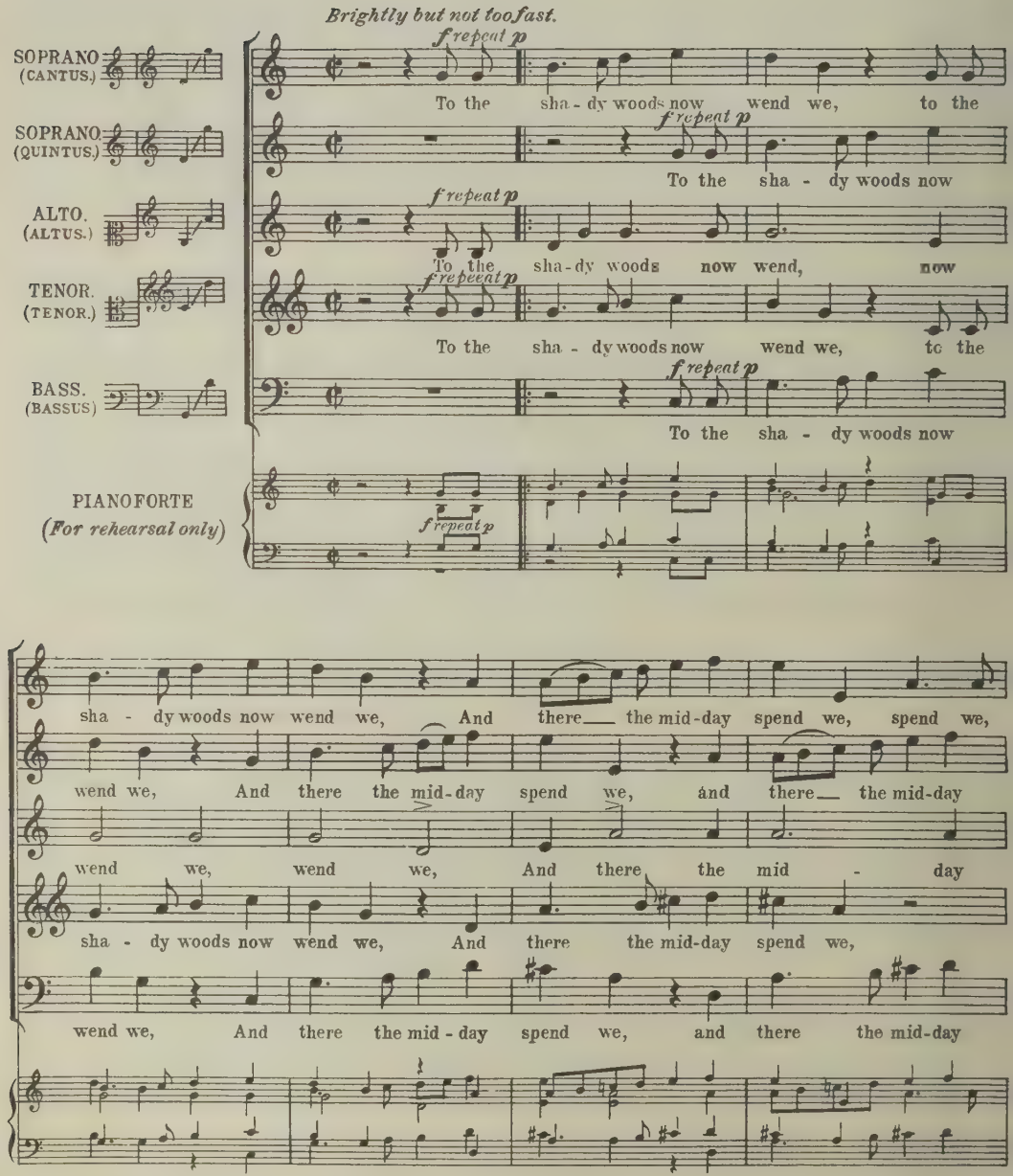
★ '(do)' in original


mf
an - guish, with pin - - ing grief
mf
- - guish, with pin - - ing
mf
- guish, with pin - - ing grief and
mf
- - - - guish, with pin - - ing grief
mf
dim.
and an - - guish, with
dim.
grief and an - - guish, and an - - guish,
dim.
an - guish, with pin - - ing grief,
dim.
and an - - guish, with pin -
dim.
p
p
pin - - ing grief and an - - guish.
p
with pin - - ing grief and an - - guish.
with pin - - ing grief and an - - - - guish.
- ing grief and an - - guish.

Here endeth the Songs of foure parts.

Nº 13. TO THE SHADY WOODS.

To Mr. *Robert Chetwode.*


Brightly but not too fast.
SOPRANO (CANTUS.)
SOPRANO (QUINTUS.)
ALTO. (ALTUS.)
TENOR. (TENOR.)
BASS. (BASSUS)
PIANOFORTE (For rehearsal only)
f repeat p
To the sha - dy woods now wend we, to the
To the sha - dy woods now
To the sha - dy woods now wend, now
To the sha - dy woods now wend we, to the
To the sha - dy woods now
sha - dy woods now wend we, And there the mid-day spend we, spend we,
wend we, And there the mid-day spend we, and there the mid-day
wend we, wend we, And there the mid - day
sha - dy woods now wend we, And there the mid-day spend we,
wend we, And there the mid - day spend we, and there the mid-day

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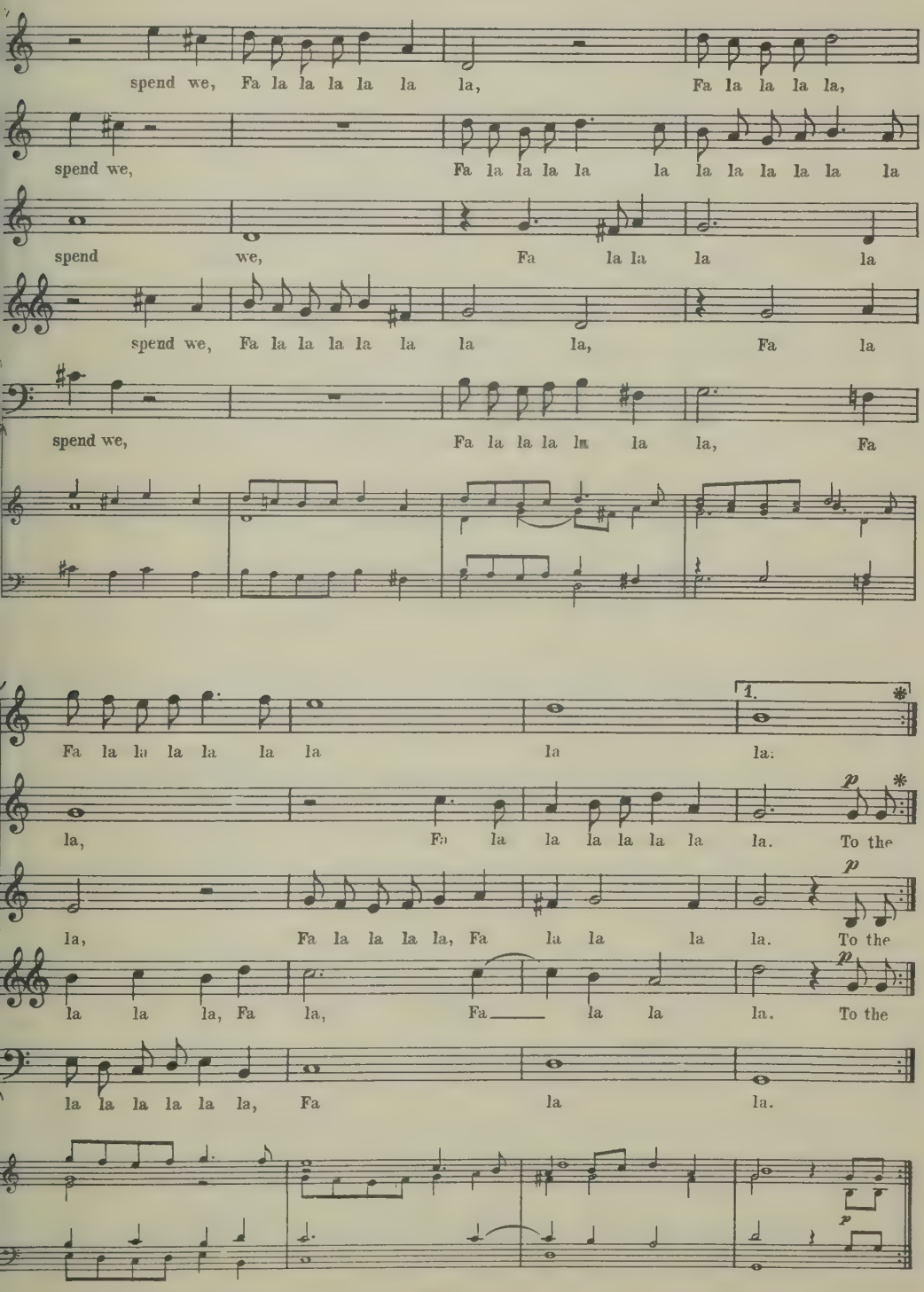
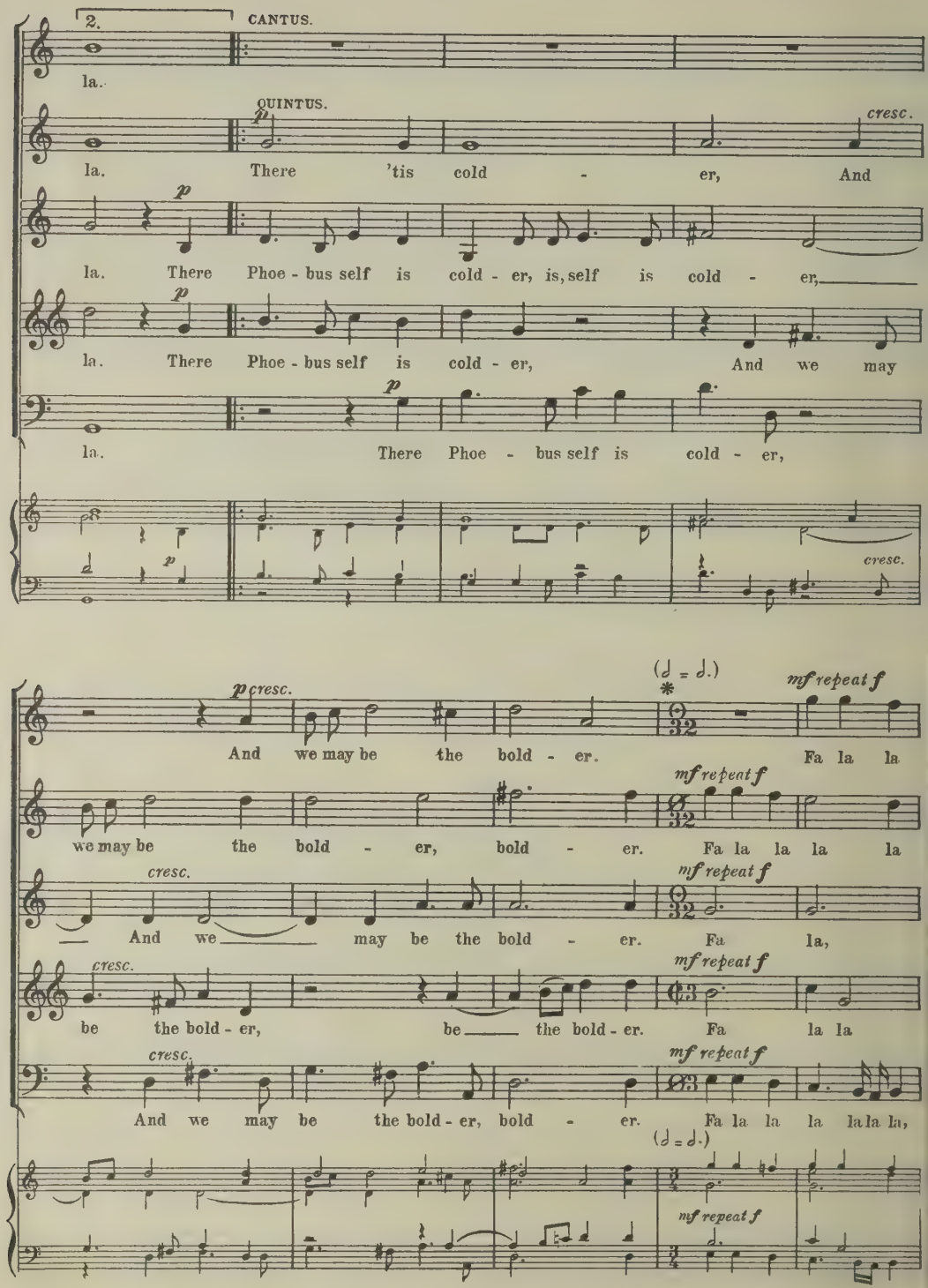
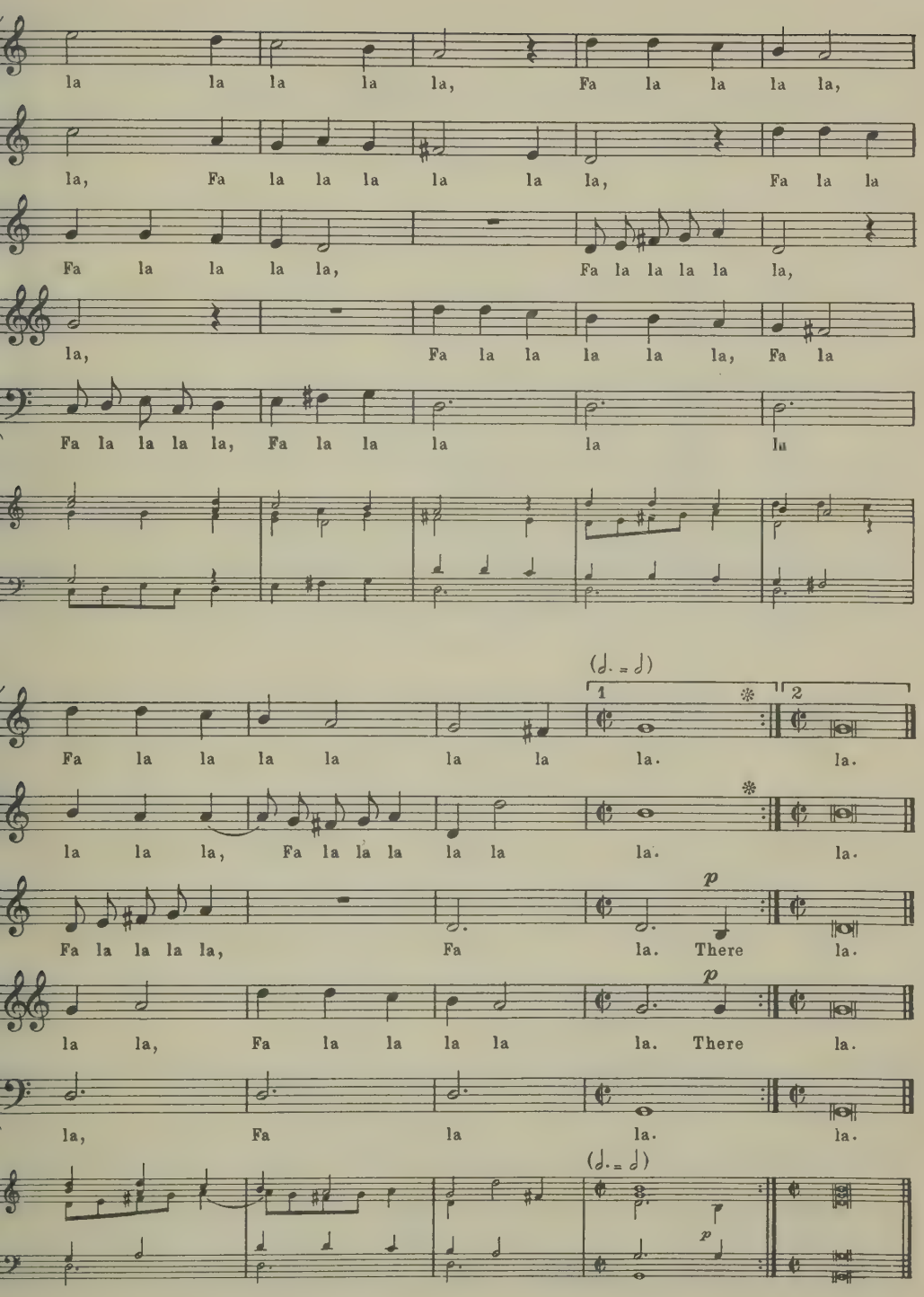

spend we, Fa la la la la la la, Fa la la la la,
spend we, Fa la la la la la la la la la la la
spend we, Fa la la la la
spend we, Fa la la la la la la, Fa la
spend we, Fa la la la la la, Fa
Fa la la la la la la la la:
1.
la, Fa la la la la la la. To the
la, Fa la la la la, Fa la la la. To the
la la la, Fa la, Fa la la la. To the
la la la la la la, Fa la la.

* In this repeat the Cantus and Quintus interchange parts.


2.
CANTUS.
la.
QUINTUS.
la. There 'tis cold - er, And
cresc.
la. There Phoe - bus self is cold - er, is, self is cold - er,
la. There Phoe - bus self is cold - er, And we may
la. There Phoe - bus self is cold - er,
cresc.
(♩ = ♩.)
And we may be the bold - er.
mf repeat f
Fa la la
we may be the bold - er, bold - er. Fa la la la la
And we may be the bold - er. Fa la,
be the bold - er, be the bold - er. Fa la la
And we may be the bold - er, bold - er. Fa la la la la la la,
(♩ = ♩.)

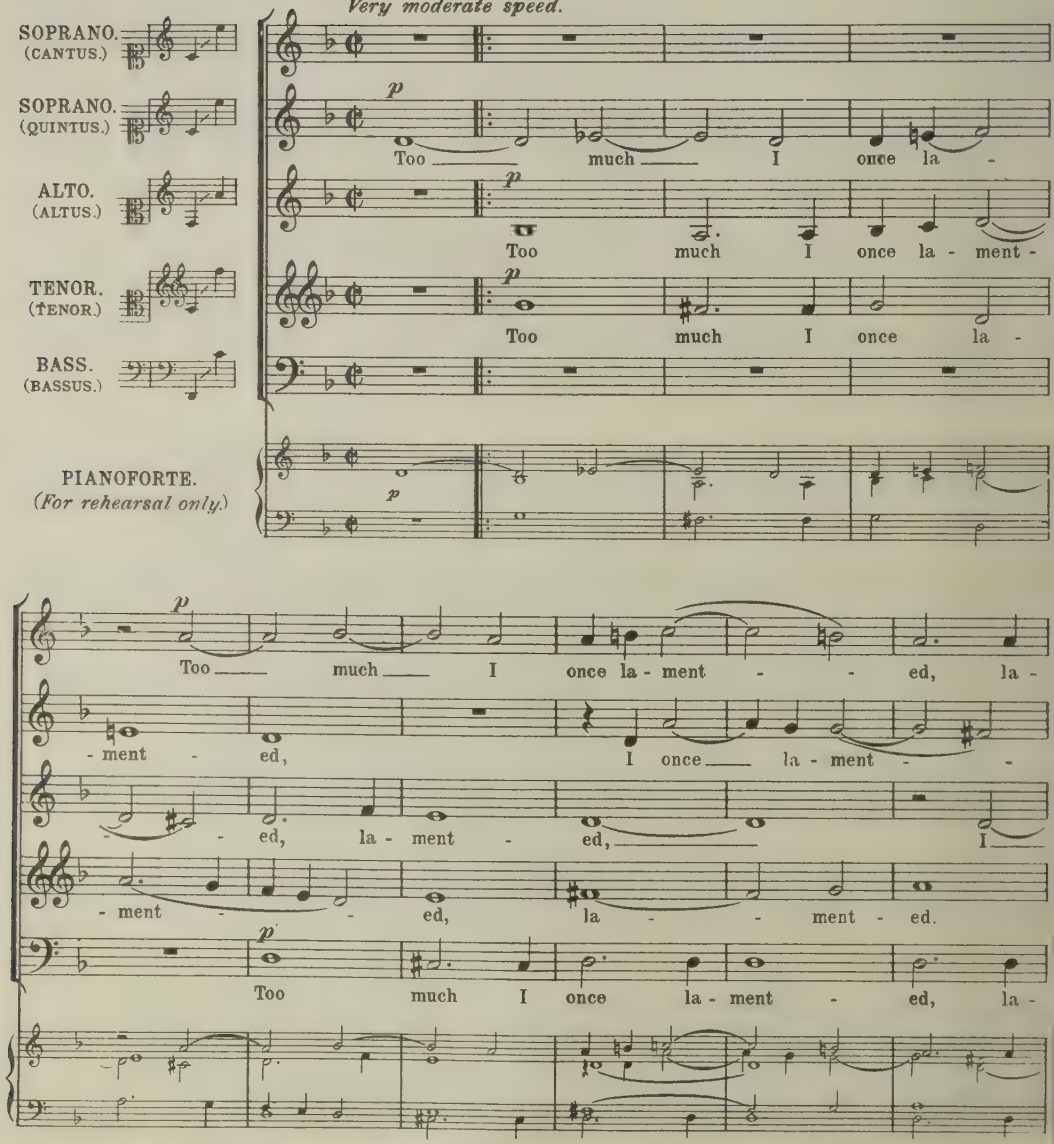
*The variety of time signatures used here illustrates the casual methods which came to be employed in this matter at the close of the polyphonic period. *Note-values quartered.*


la la la la la, Fa la la la la,
la, Fa la la la la la la, Fa la la
Fa la la la la, Fa la la la la la,
la, Fa la la la la la, Fa la
Fa la la la la, Fa la la la In
(𝅗𝅥. = 𝅗𝅥)
1
2
Fa la la la la la la la. la.
la la la, Fa la la la la la. la.
p
Fa la la la la, Fa la. There la.
p
la la, Fa la la la la. There la.
la, Fa la la. la.
(𝅗𝅥. = 𝅗𝅥)
p

In this repeat the Cantus and Quintus interchange parts

Nº 14. TOO MUCH I ONCE LAMENTED.

To my ancient, & much reuerenced Mafter, *William Byrd.*


Very moderate speed.
SOPRANO. (CANTUS.)
SOPRANO. (QUINTUS.)
ALTO. (ALTUS.)
TENOR. (TENOR.)
BASS. (BASSUS.)
PIANOFORTE. (For rehearsal only.)
p
Too much I once la -
Too much I once la - ment -
Too much I once la -
Too much I once la - ment - ed, la -
- ment - ed, I once la - ment - -
- - ed, la - ment - ed, I
- ment - - ed, la - - ment - ed.
Too much I once la - ment - ed, la -

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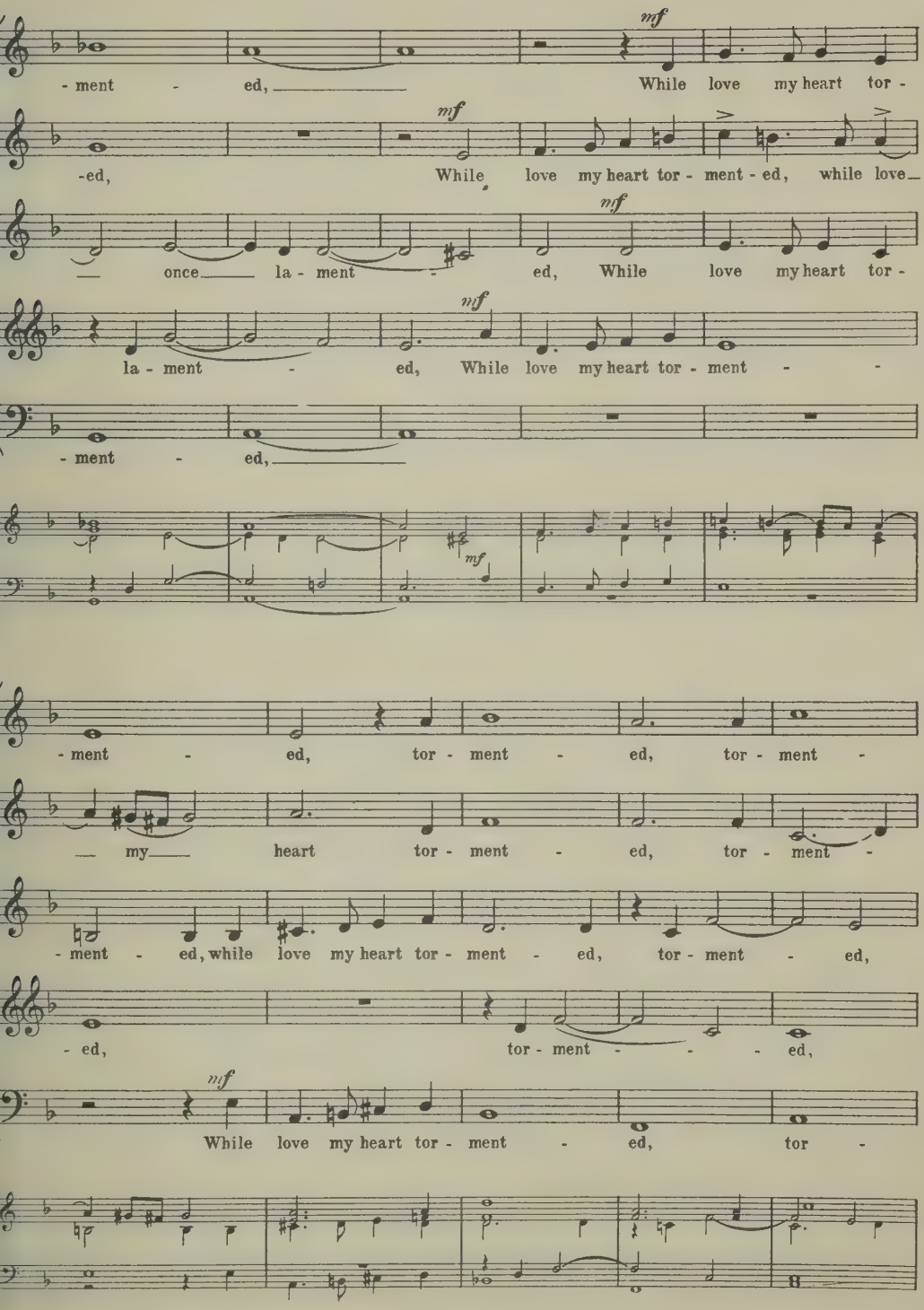
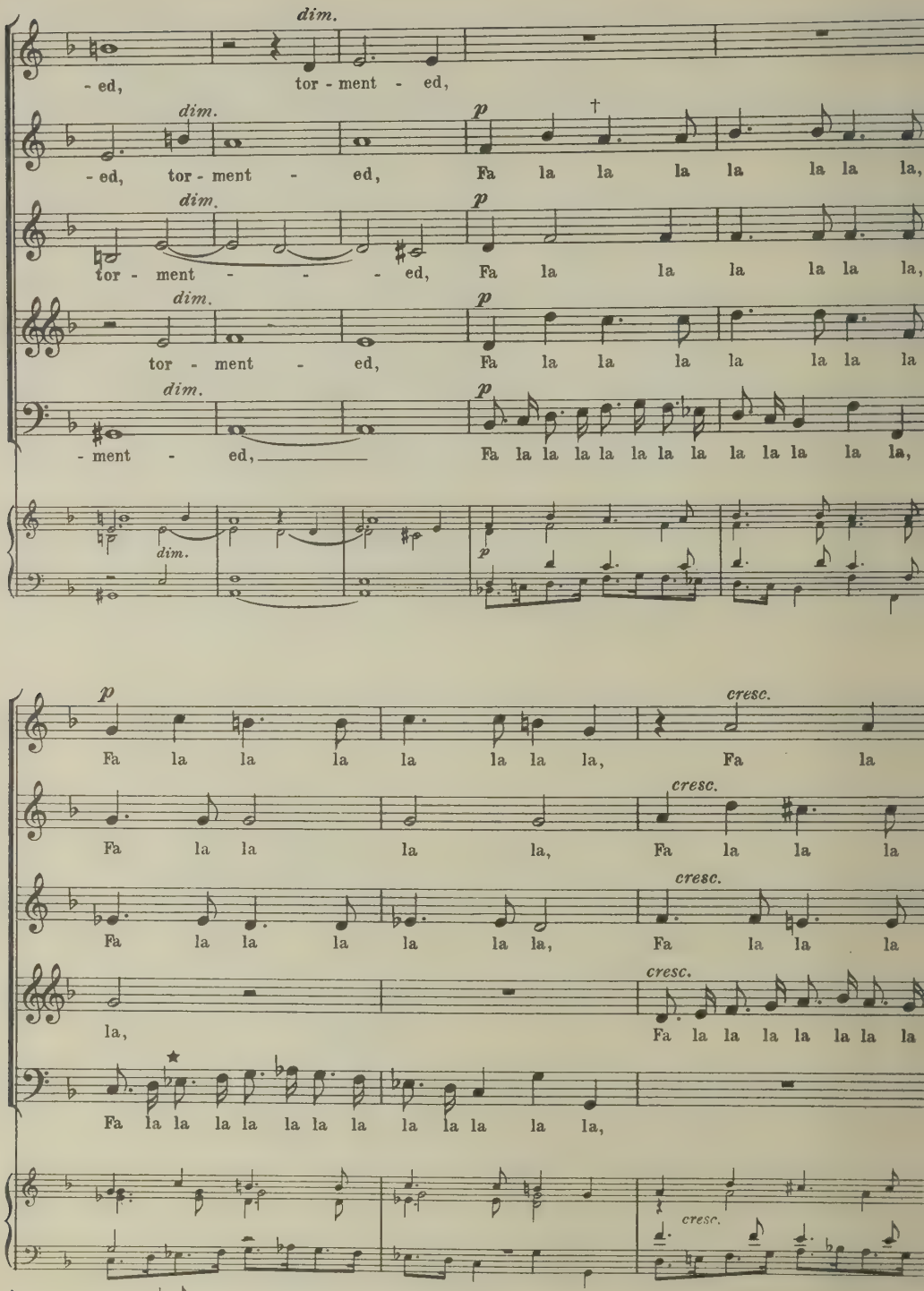
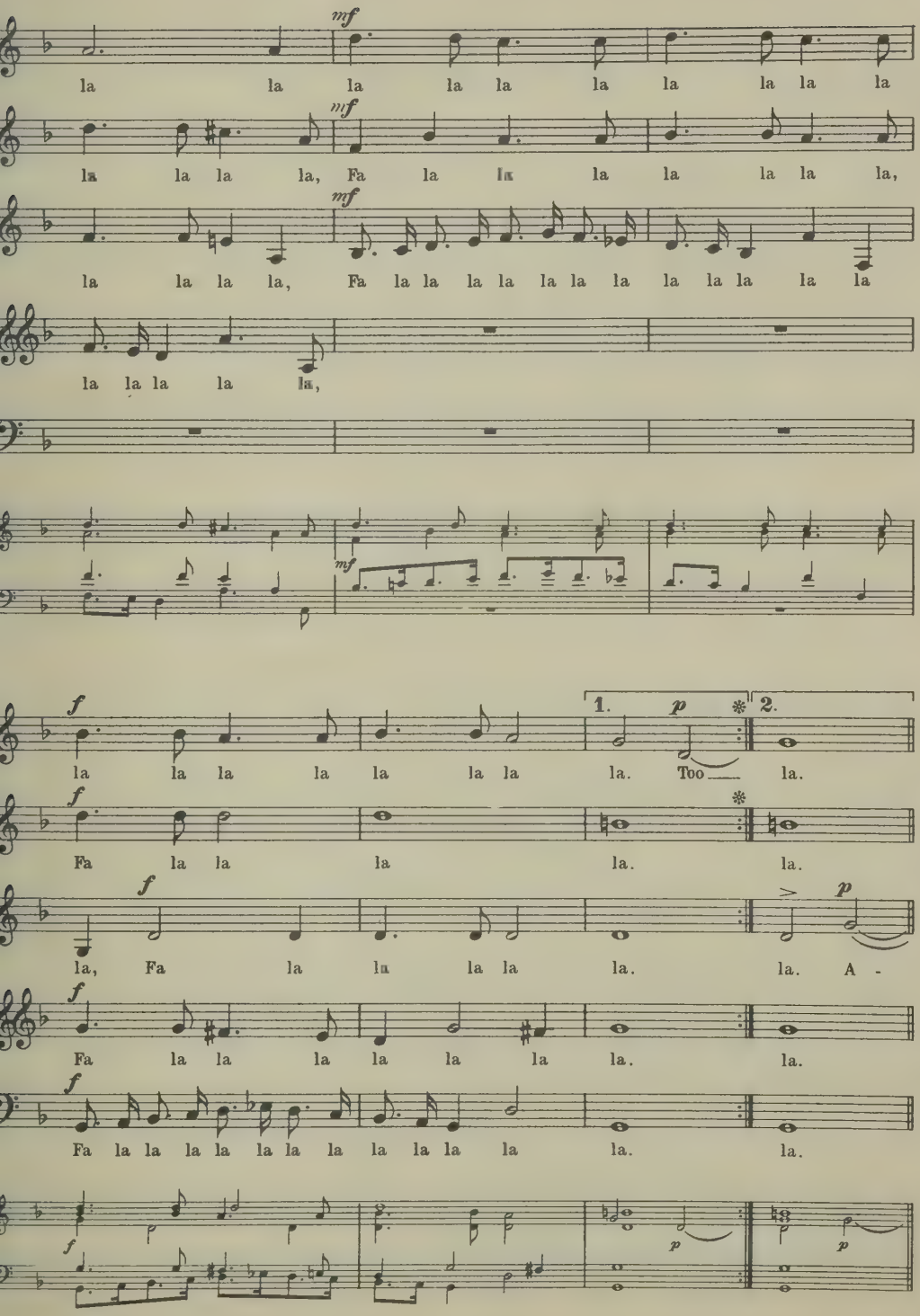

mf
- ment - ed, While love my heart tor -
-ed, mf While love my heart tor - ment - ed, while love
— once — la - ment - ed, mf While love my heart tor -
la - ment - ed, mf While love my heart tor - ment - -
- ment - ed,
mf
- ment - ed, tor - ment - ed, tor - ment -
— my — heart tor - ment - ed, tor - ment -
- ment - ed, while love my heart tor - ment - ed, tor - ment - ed,
- ed, tor - ment - - - ed,
mf
While love my heart tor - ment - ed, tor -

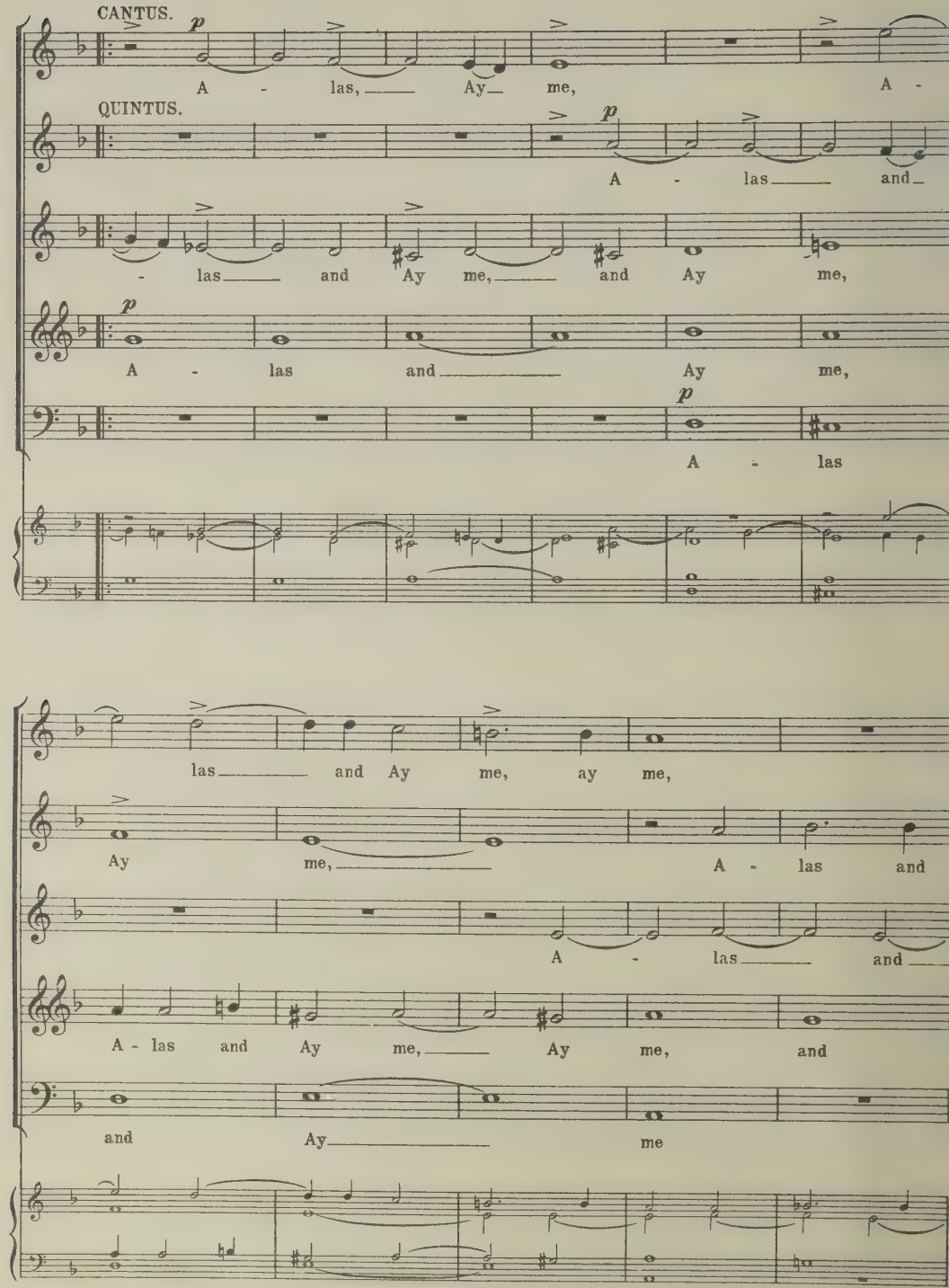

dim.
- ed, tor - ment - ed,
dim.
- ed, tor - ment - ed,
p
Fa la la la la la la la,
dim.
tor - ment - - - - ed,
p
Fa la la la la la la la,
dim.
tor - ment - ed,
p
Fa la la la la la la la
dim.
- ment - ed,
p
Fa la la la la la la la la la la la la,
dim.
p
p
Fa la la la la la la la la, cresc.
Fa la
cresc.
Fa la la la la, Fa la la la
cresc.
Fa la la la la la la, Fa la la la
cresc.
la, Fa la la la la la la la
Fa la la la la la la la la la la la la,
cresc.

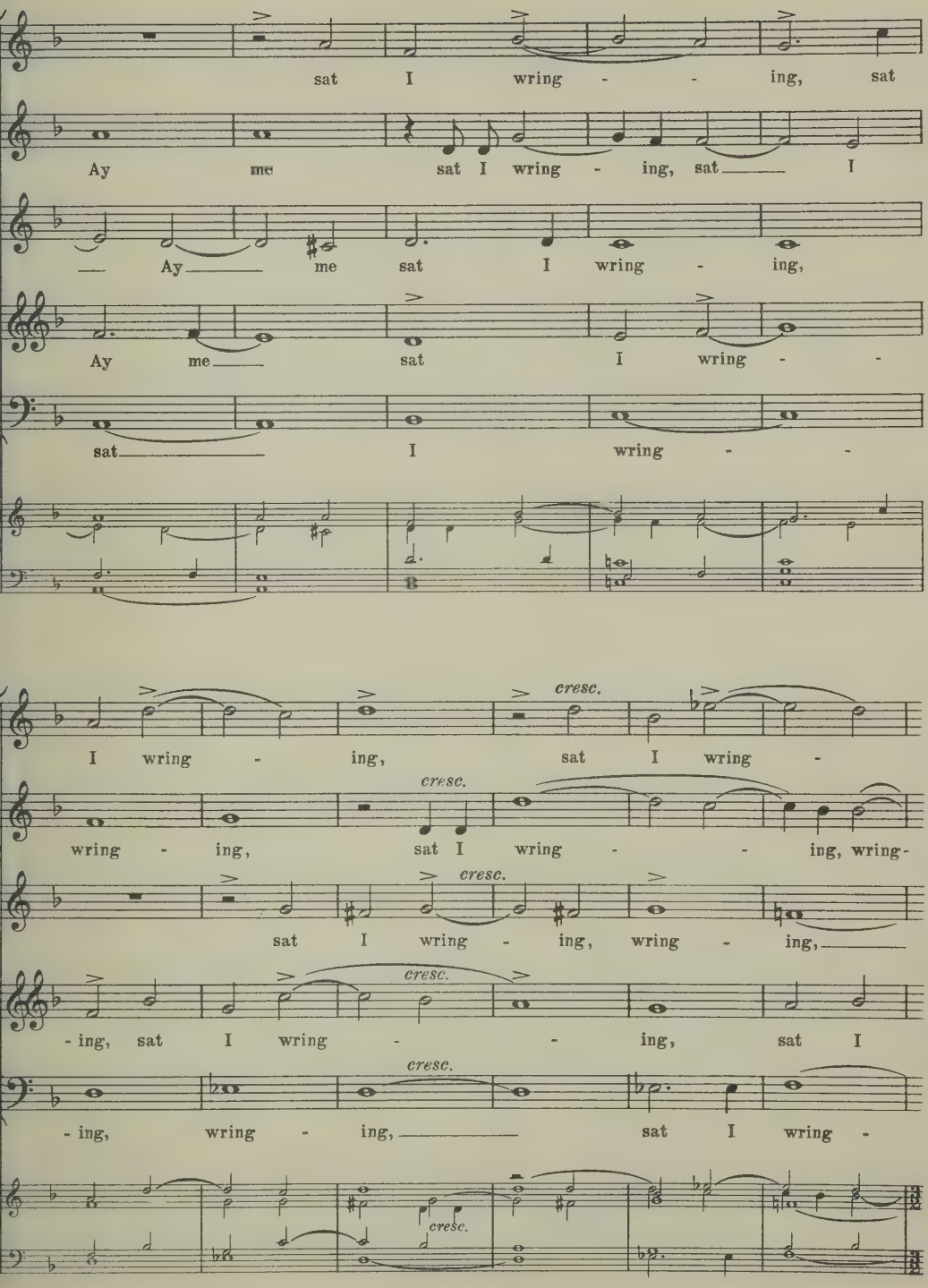
† *possibly sung as* ♩.. ♪ *throughout this section, in all voices.*

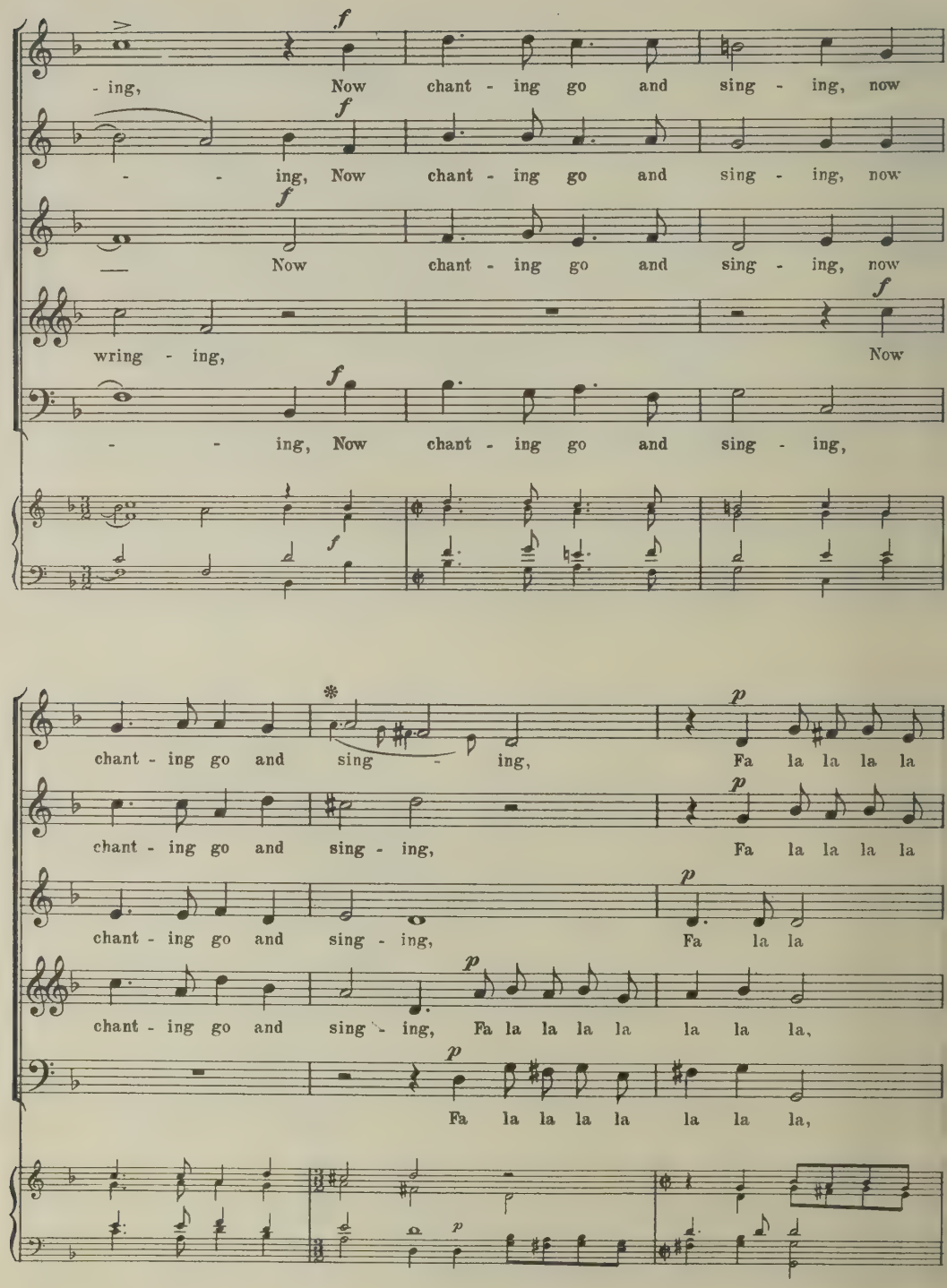
♭ marked to subsequent note in the original edition (first time only)


mf
la la la la la la la la la la
mf
la la la la, Fa la la la la la la la,
mf
la la la la, Fa la la la la la la la la la la la la
la la la la la,
mf
f
1.
p
2.
la la la la la la la la. Too la.
f
Fa la la la la. la.
f
p
la, Fa la la la la la. la. A -
f
Fa la la la la la la la. la.
f
Fa la la la la la la la la la la la la. la.
f
p
p

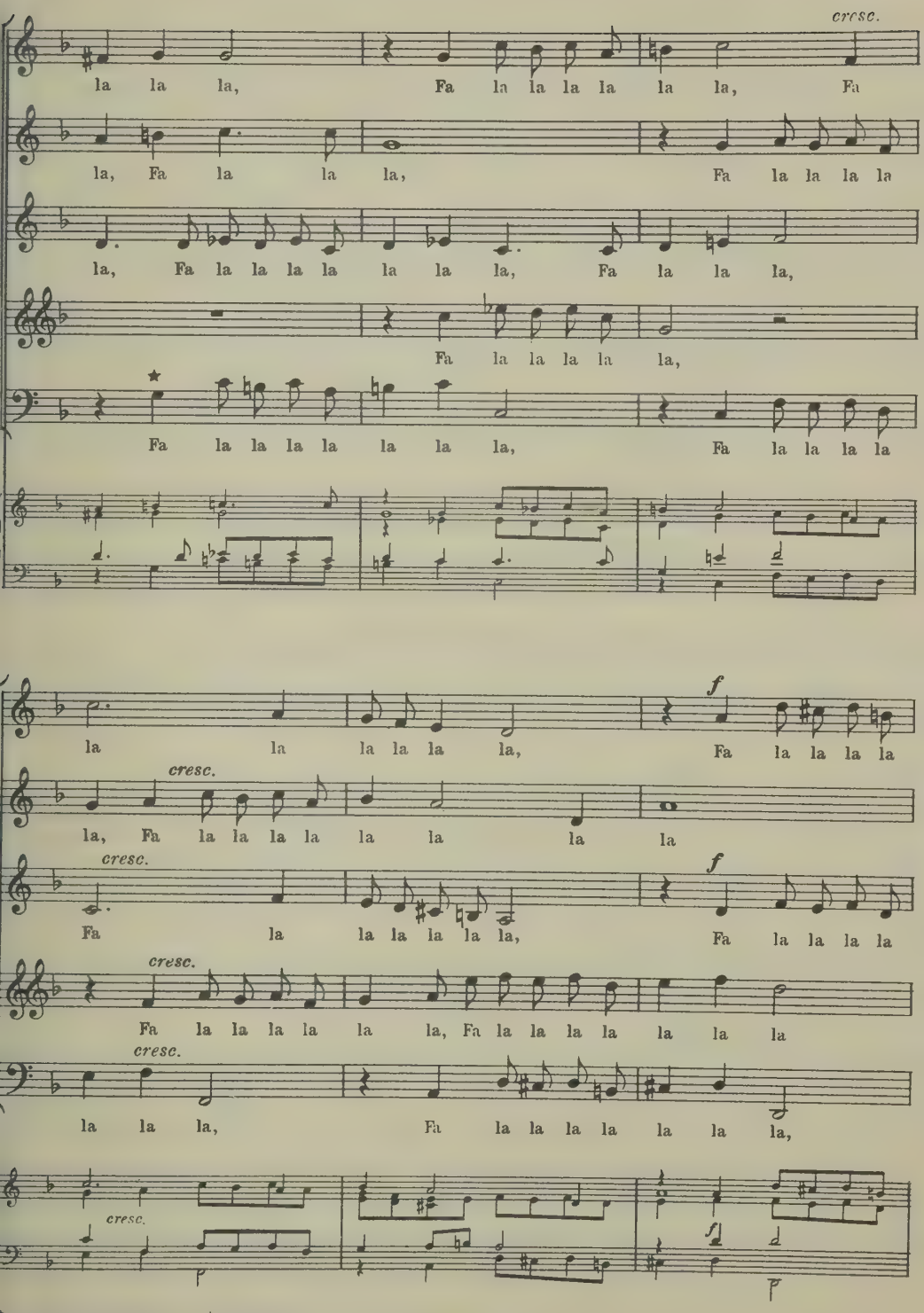
n this repeat the Cantus and Quintus interchange parts.


CANTUS.
A - las, Ay me, A -
QUINTUS.
A - las and
- las and Ay me, and Ay me,
A - las and Ay me,
A - las
las and Ay me, ay me,
Ay me, A - las and
A - las and
A - las and Ay me, Ay me, and
and Ay me

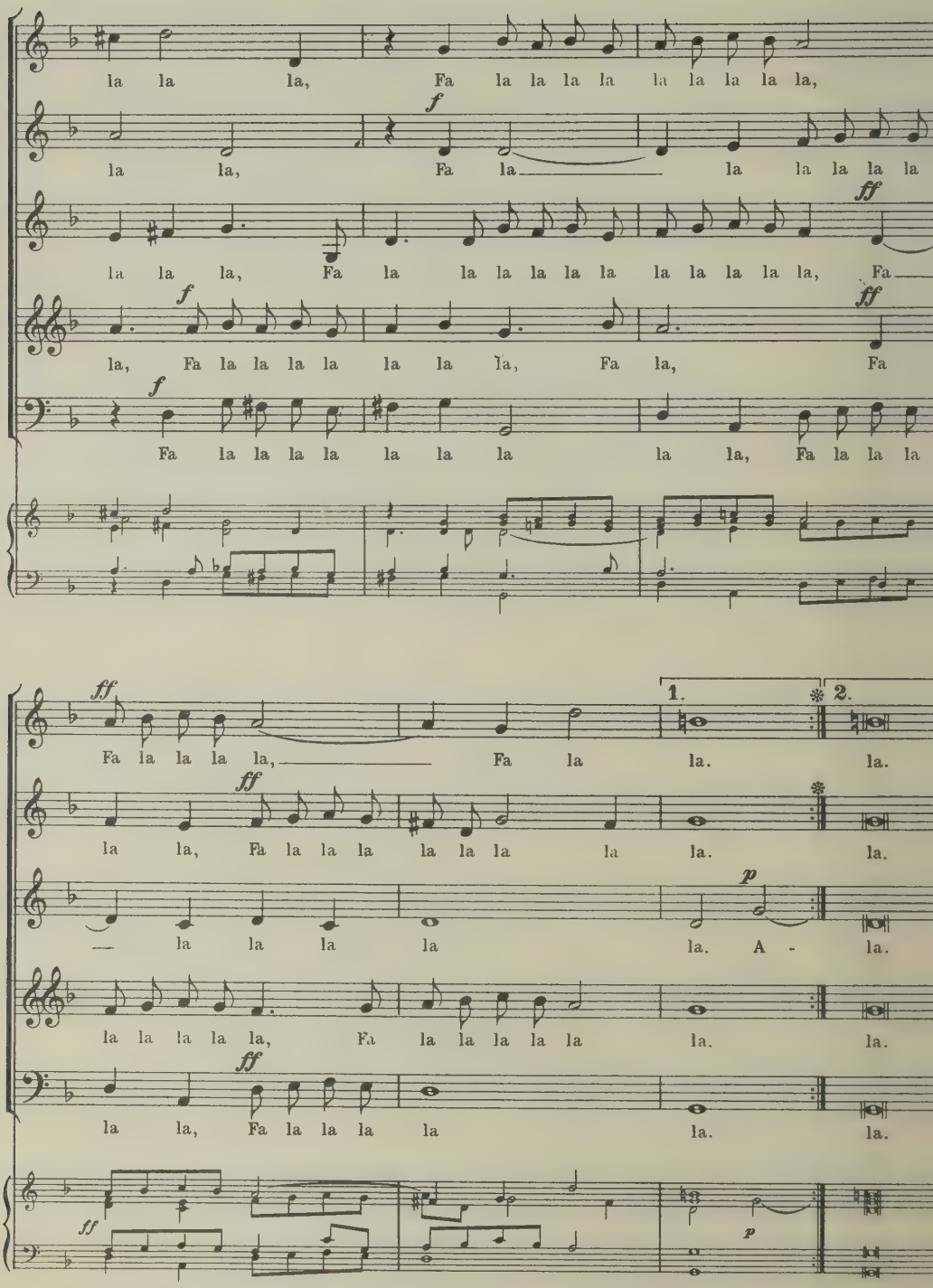

sat I wring - - ing, sat
Ay me sat I wring - ing, sat I
Ay me sat I wring - ing,
Ay me sat I wring - -
sat I wring - -
I wring - ing, sat I wring -
cresc.
wring - ing, sat I wring - - ing, wring-
cresc.
sat I wring - ing, wring - ing,
cresc.
- ing, sat I wring - - ing, sat I
cresc.
- ing, wring - ing, sat I wring -
cresc.


- ing, Now chant - ing go and sing - ing, now
- - ing, Now chant - ing go and sing - ing, now
— Now chant - ing go and sing - ing, now
wring - ing, Now
- - ing, Now chant - ing go and sing - ing,
chant - ing go and sing - ing, Fa la la la la
chant - ing go and sing - ing, Fa la la la la
chant - ing go and sing - ing, Fa la la
chant - ing go and sing - ing, Fa la la la la la la la,
Fa la la la la la la la,

* The small notes are to be sung in the repeat.


cresc.
la la la, Fa la la la la la la, Fa
la, Fa la la la, Fa la la la la
la, Fa la la la la la la la, Fa la la la,
Fa la la la la la,
Fa la la la la la la la, Fa la la la la
la la la la la la, f Fa la la la la
cresc.
la, Fa la la la la la la la
cresc. f
Fa la la la la la la, Fa la la la la
cresc.
Fa la la la la la la, Fa la la la la la la
cresc.
la la la, Fa la la la la la la,
cresc. f

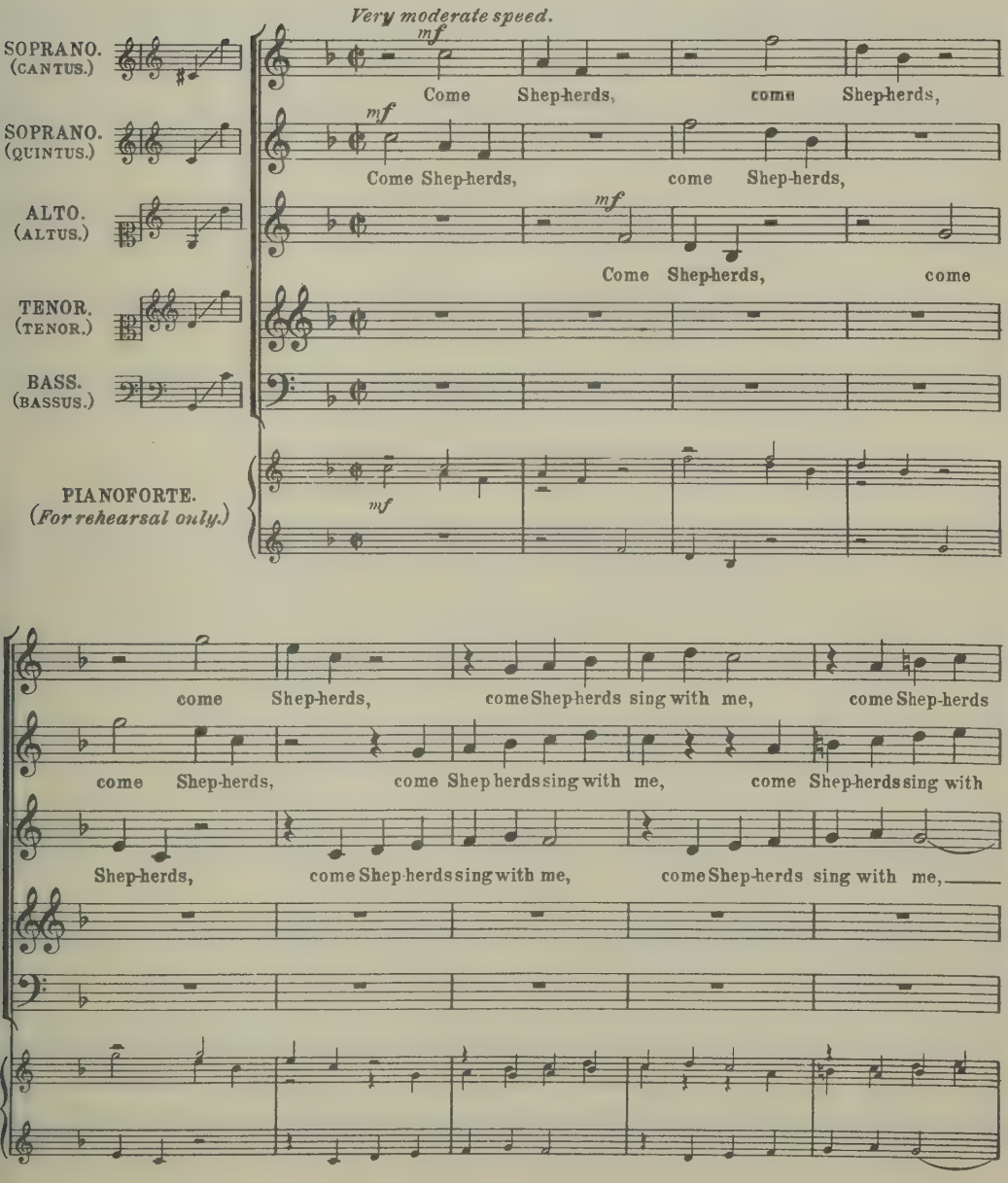
*omitted (but added in ink) first time


la la la, Fa la la la la la la la la la la,
f
la la, Fa la la la la la
f ff
la la la, Fa la la la la la la la la la la, Fa
f ff
la, Fa la la la la la la la, Fa la, Fa
f
Fa la la la la la la la la, Fa la la la
ff
Fa la la la la, Fa la la. la.
ff
la la, Fa la la la la la la la. la.
p
la la la la la. A - la.
la la la la la, Fa la la la la la. la.
ff
la la, Fa la la la la la. la.
ff
p
1.
2.

*In this repeat the Cantus and Quintus interchange parts.

No 15. COME, SHEPHERDS, SING WITH ME.

To Mr. *Nathaniel Giles.*


Very moderate speed.
SOPRANO. (CANTUS.)
SOPRANO. (QUINTUS.)
ALTO. (ALTUS.)
TENOR. (TENOR.)
BASS. (BASSUS.)
PIANOFORTE. (For rehearsal only.)
mf
Come Shep-herds, come Shep-herds,
Come Shep-herds, come Shep-herds,
Come Shep-herds, come
come Shep-herds, come Shep-herds sing with me, come Shep-herds
come Shep-herds, come Shep herds sing with me, come Shep-herds sing with
Shep-herds, come Shep-herds sing with me, come Shep-herds sing with me,

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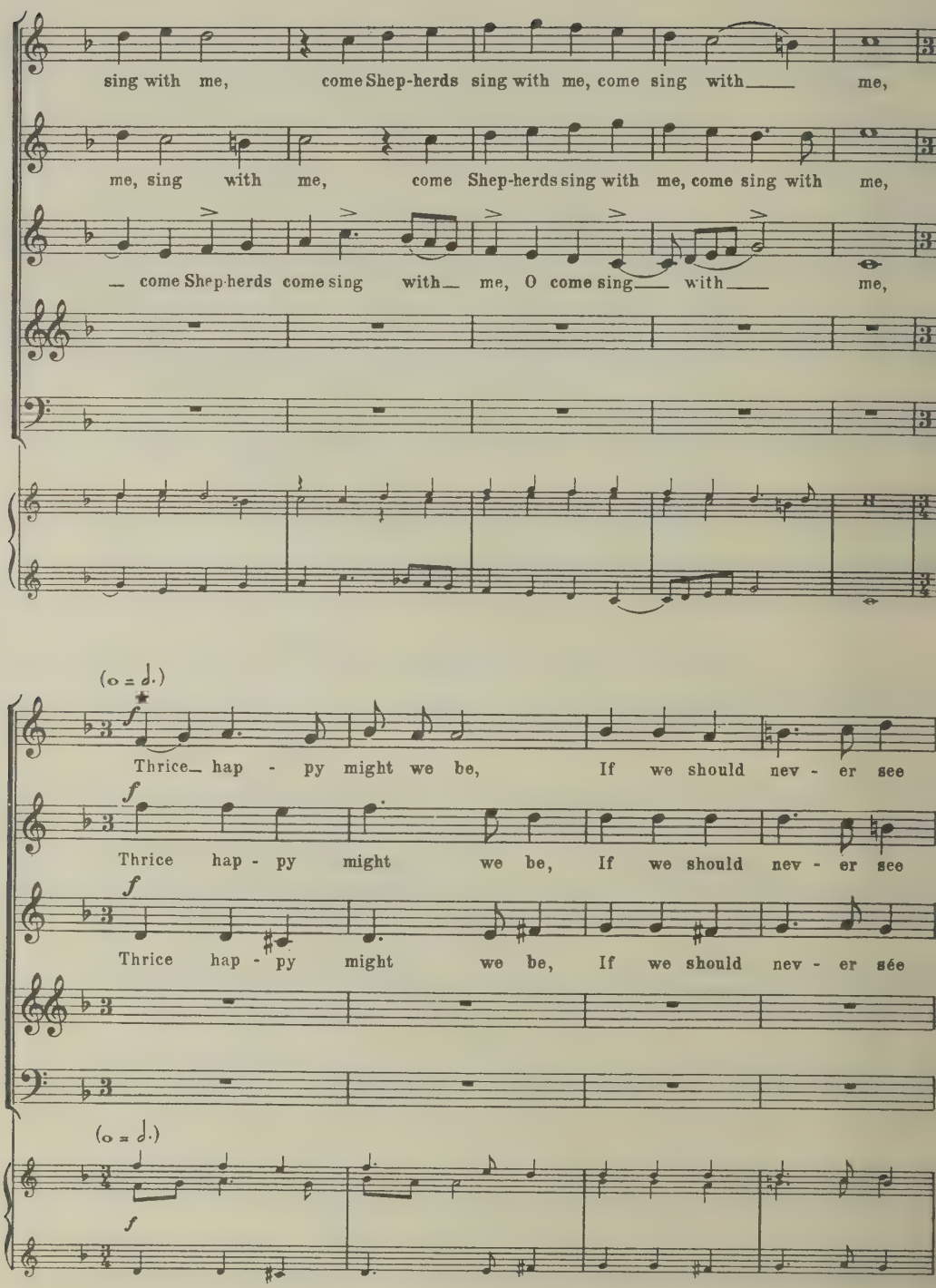
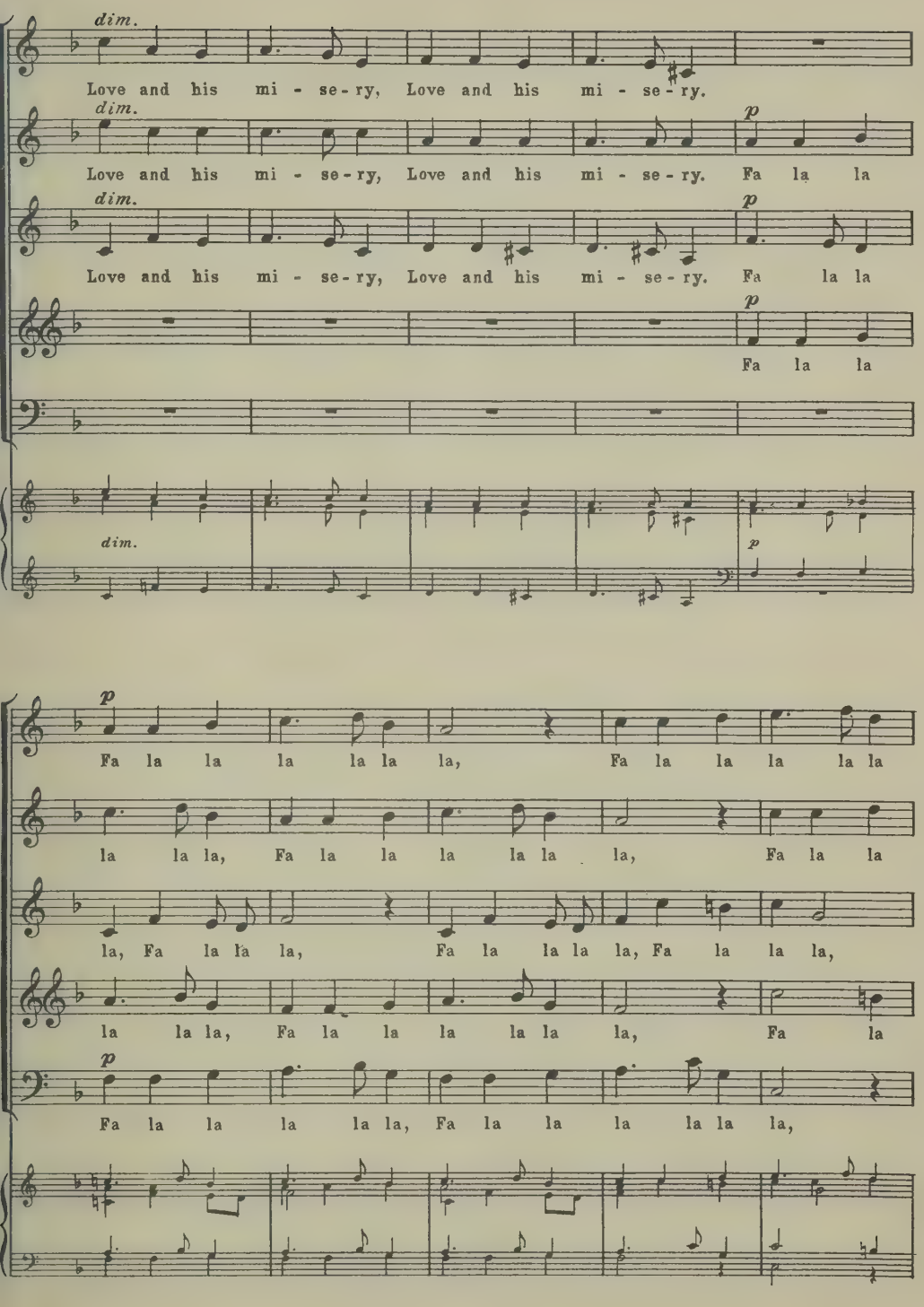
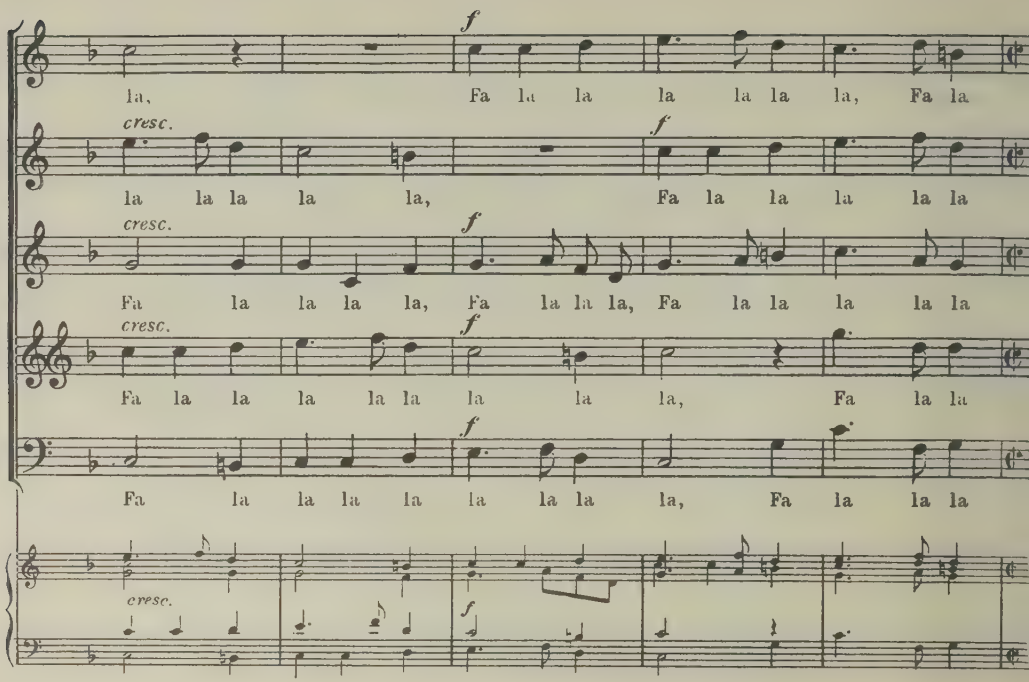
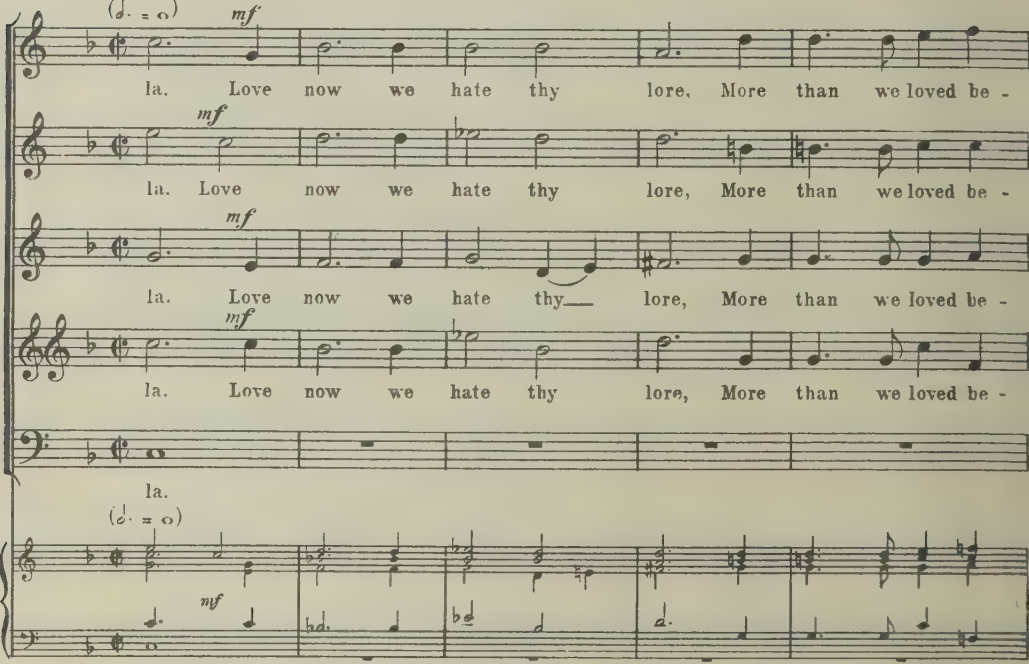
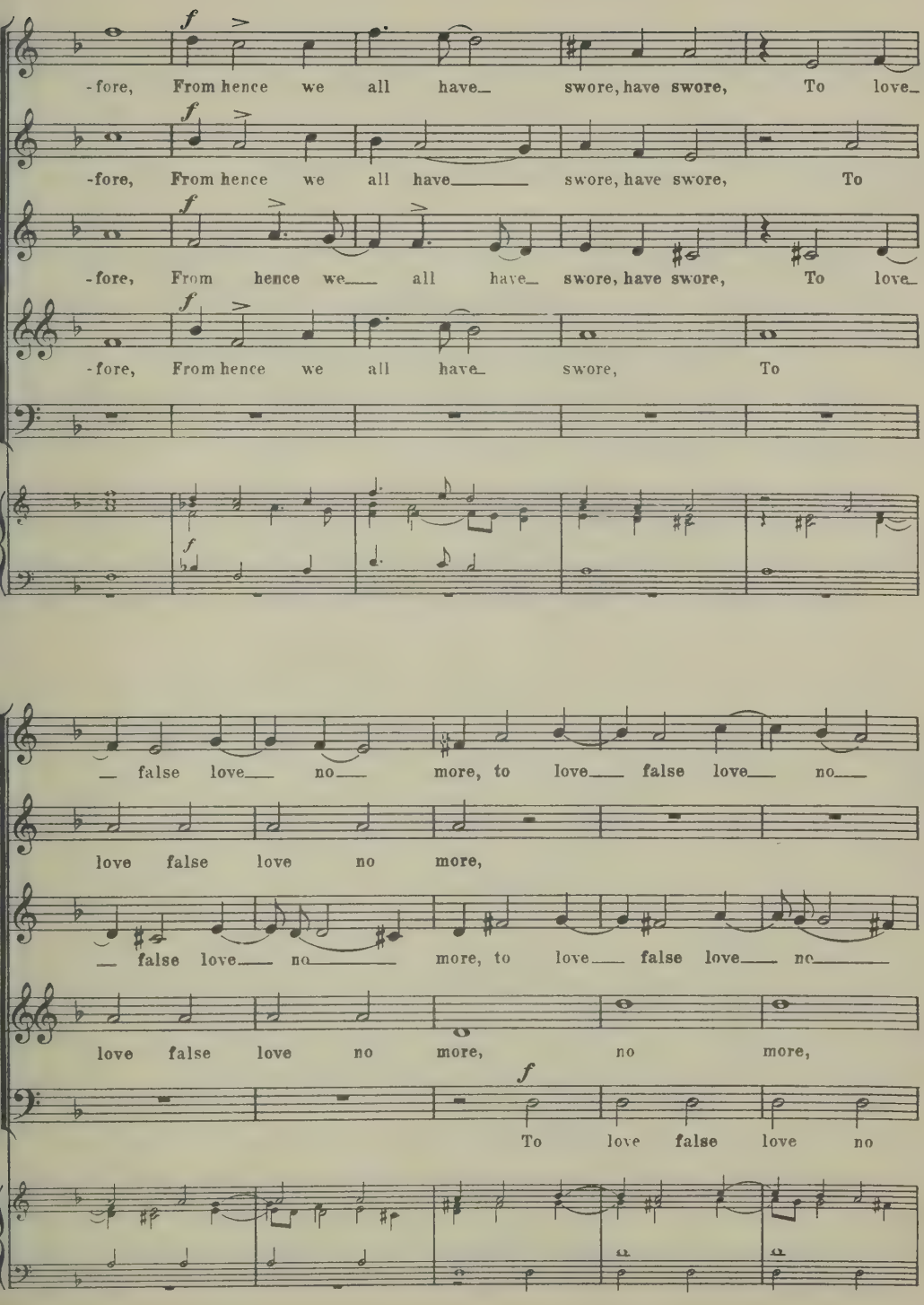

sing with me, come Shep-herds sing with me, come sing with me,
me, sing with me, come Shep-herds sing with me, come sing with me,
come Shep-herds come sing with me, O come sing with me,
(o = d.)
Thrice happy might we be, If we should nev - er see
Thrice hap - py might we be, If we should nev - er see
Thrice hap - py might we be, If we should nev - er see
(o = d.)

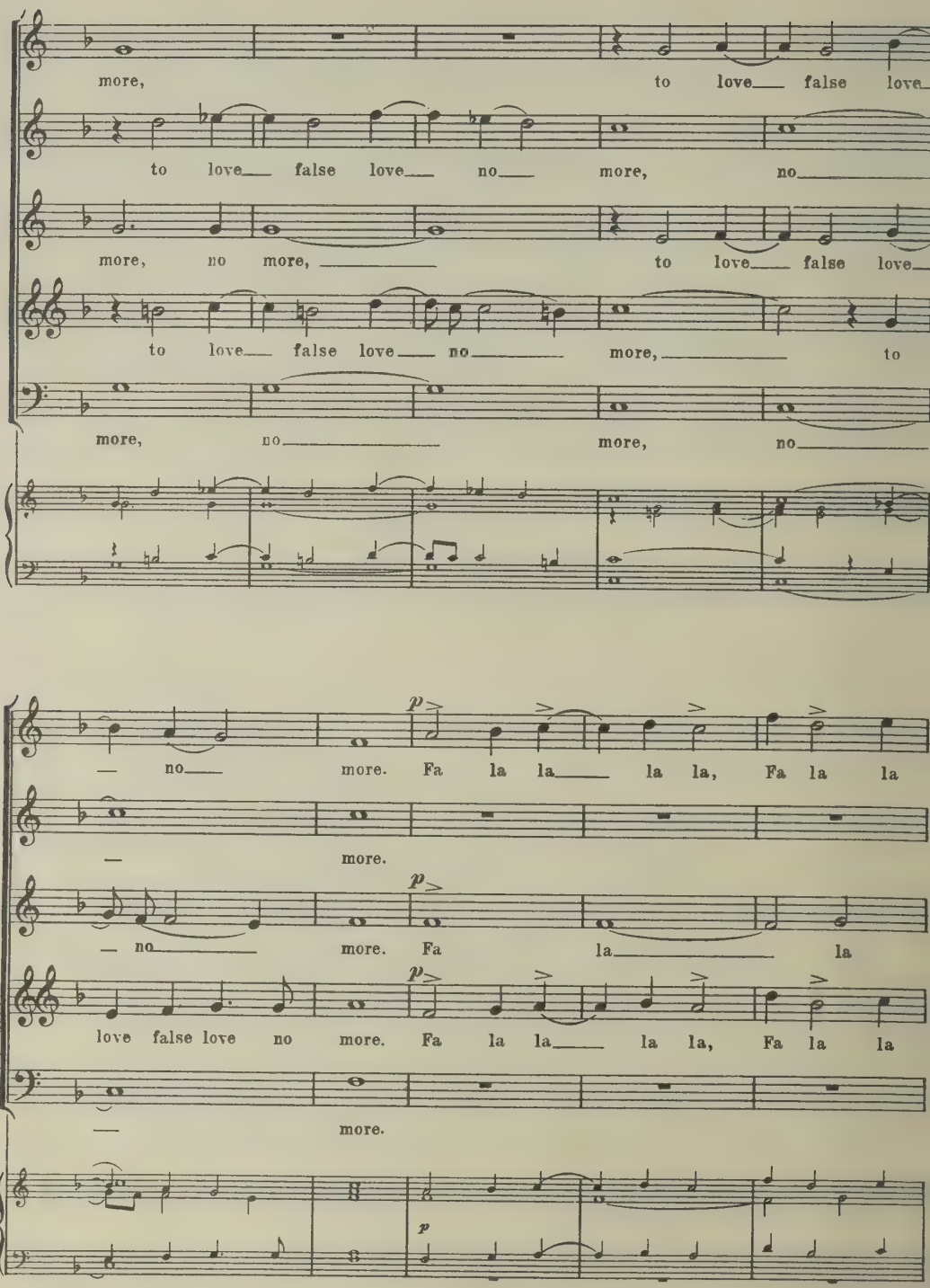
note-values d d o·d etc. in original

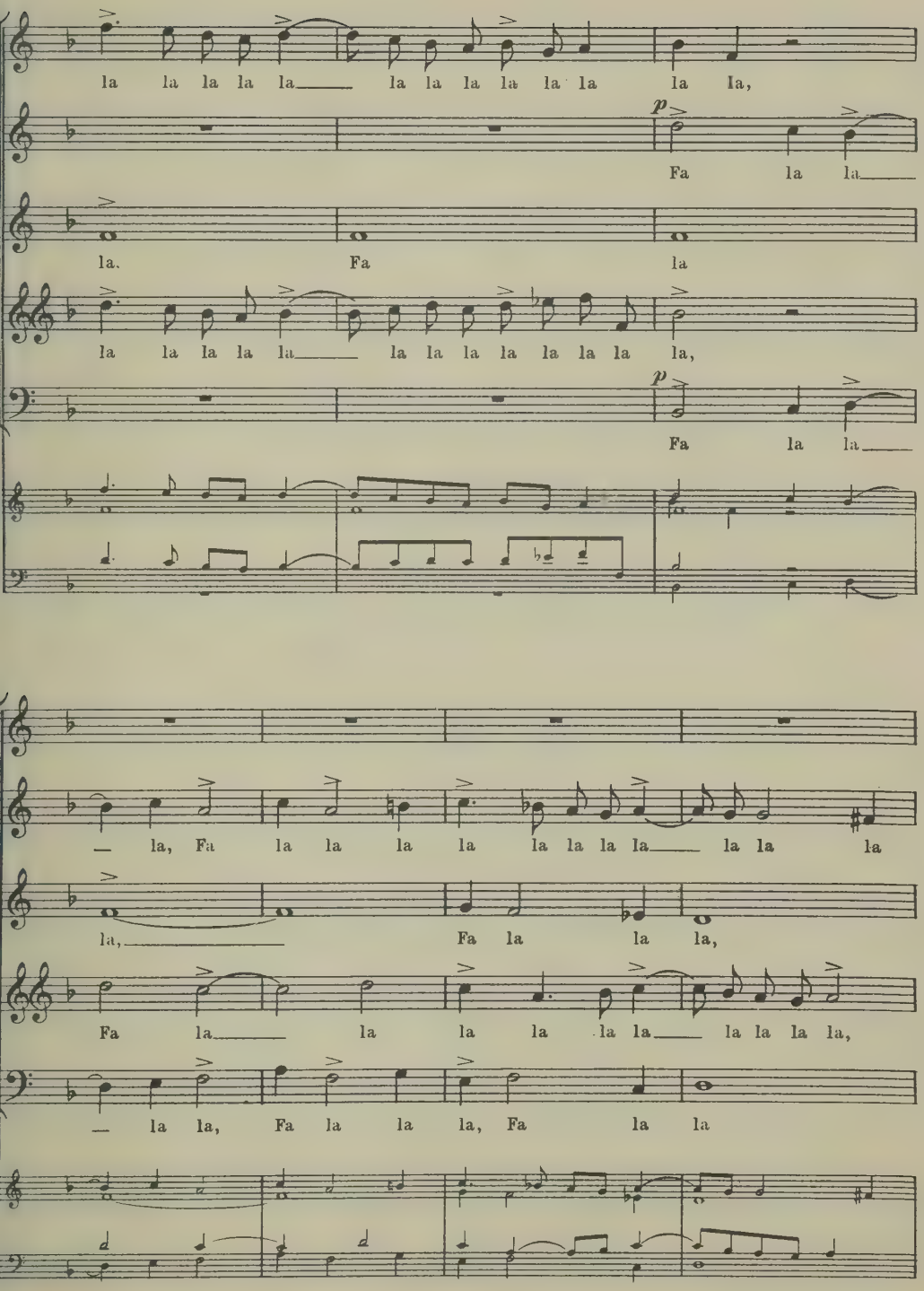

dim.
Love and his mi - se - ry, Love and his mi - se - ry.
dim.
Love and his mi - se - ry, Love and his mi - se - ry. Fa la la
p
dim.
Love and his mi - se - ry, Love and his mi - se - ry. Fa la la
p
Fa la la
dim.
p
p
Fa la la la la la la, Fa la la la la la
la la la, Fa la la la la la, Fa la la
la, Fa la la la, Fa la la la la, Fa la la la,
la la la, Fa la la la la la, Fa la
p
Fa la la la la la, Fa la la la la la,

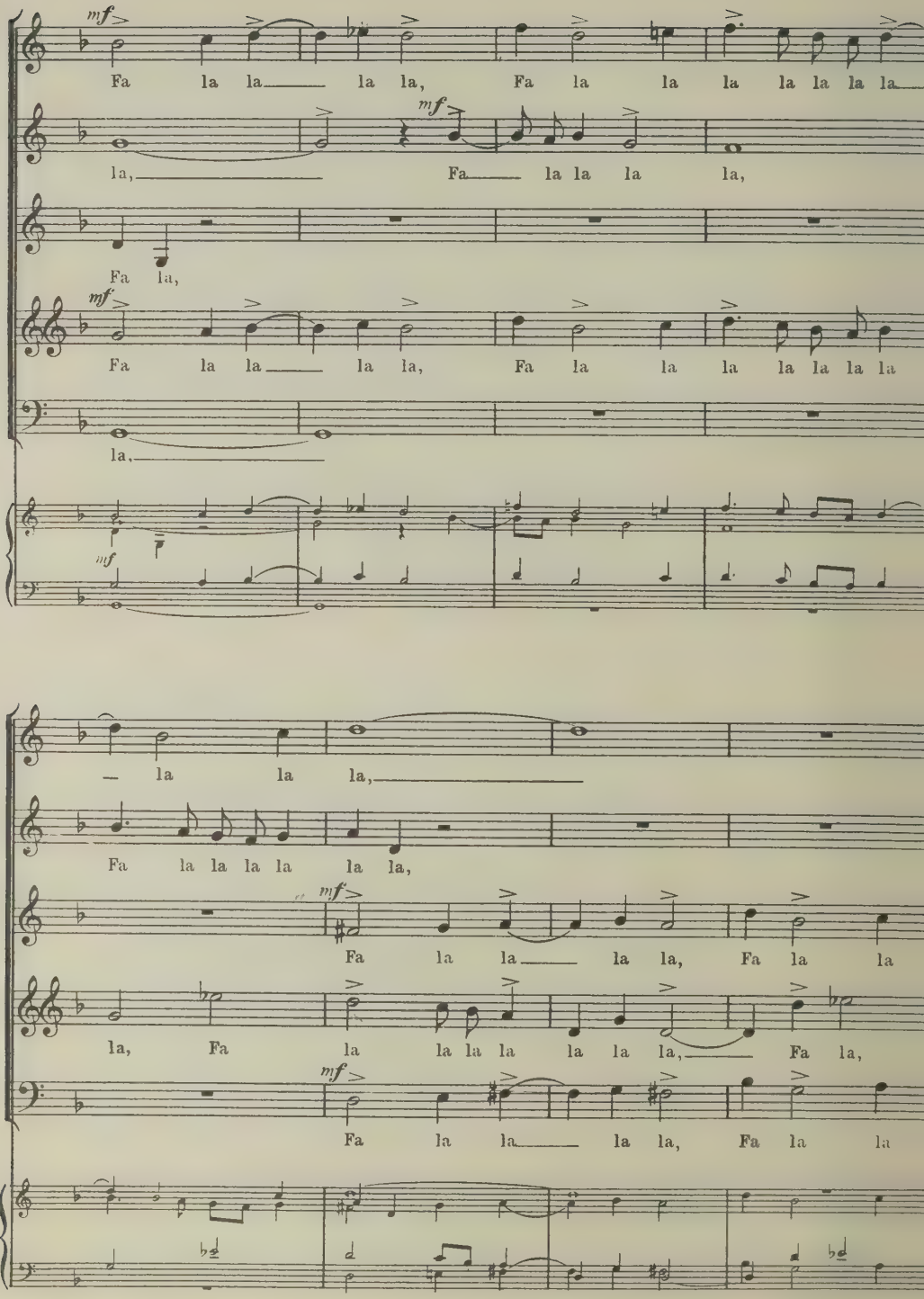

la, Fa la la la la la la, Fa la
la la la la la, Fa la la la la la
Fa la la la la, Fa la la la, Fa la la la la la
Fa la la la la la la la la, Fa la la
Fa la la la la la la la la, Fa la la la

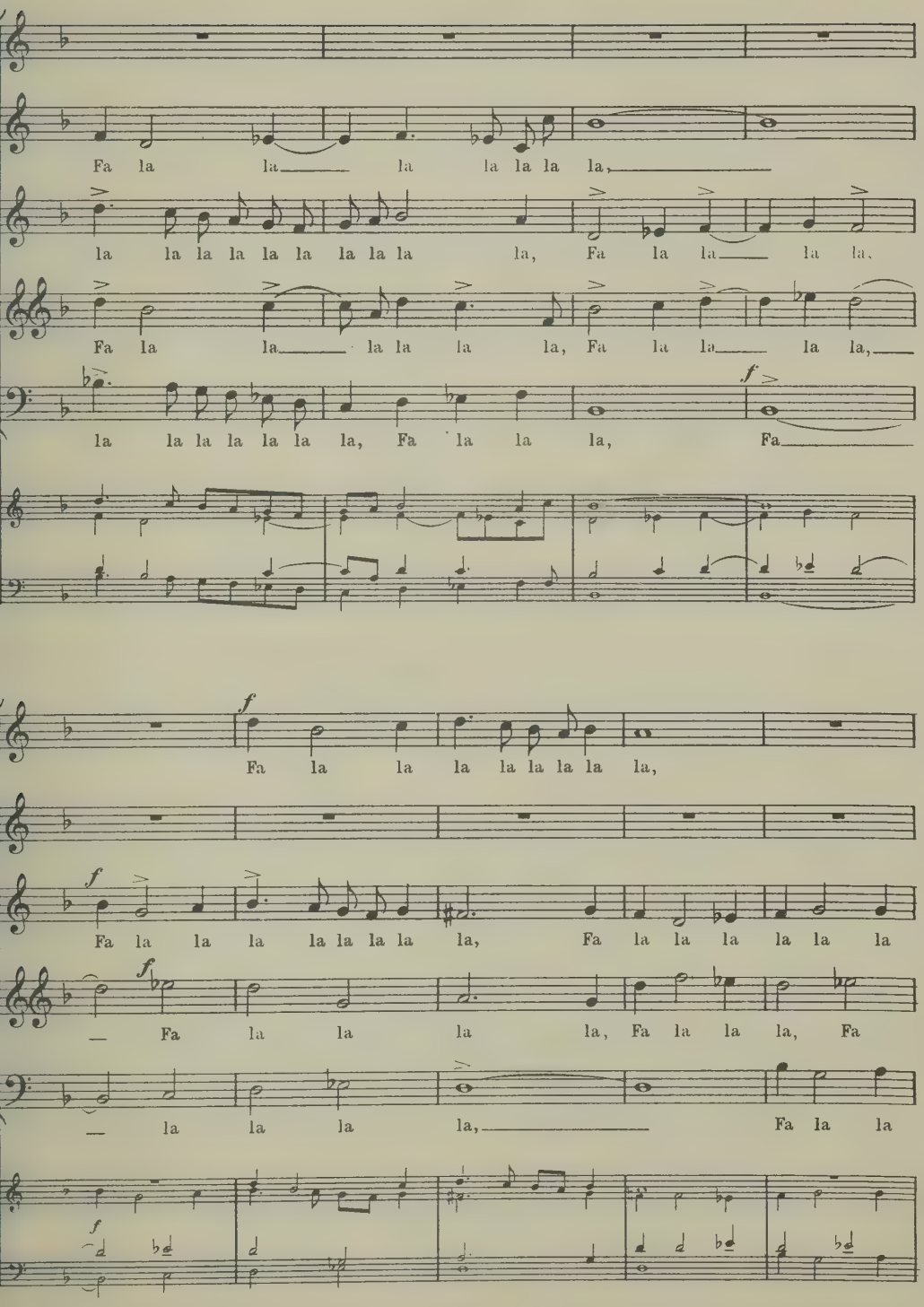

la. Love now we hate thy lore, More than we loved be -
la. Love now we hate thy lore, More than we loved be -
la. Love now we hate thy lore, More than we loved be -
la. Love now we hate thy lore, More than we loved be -
la.

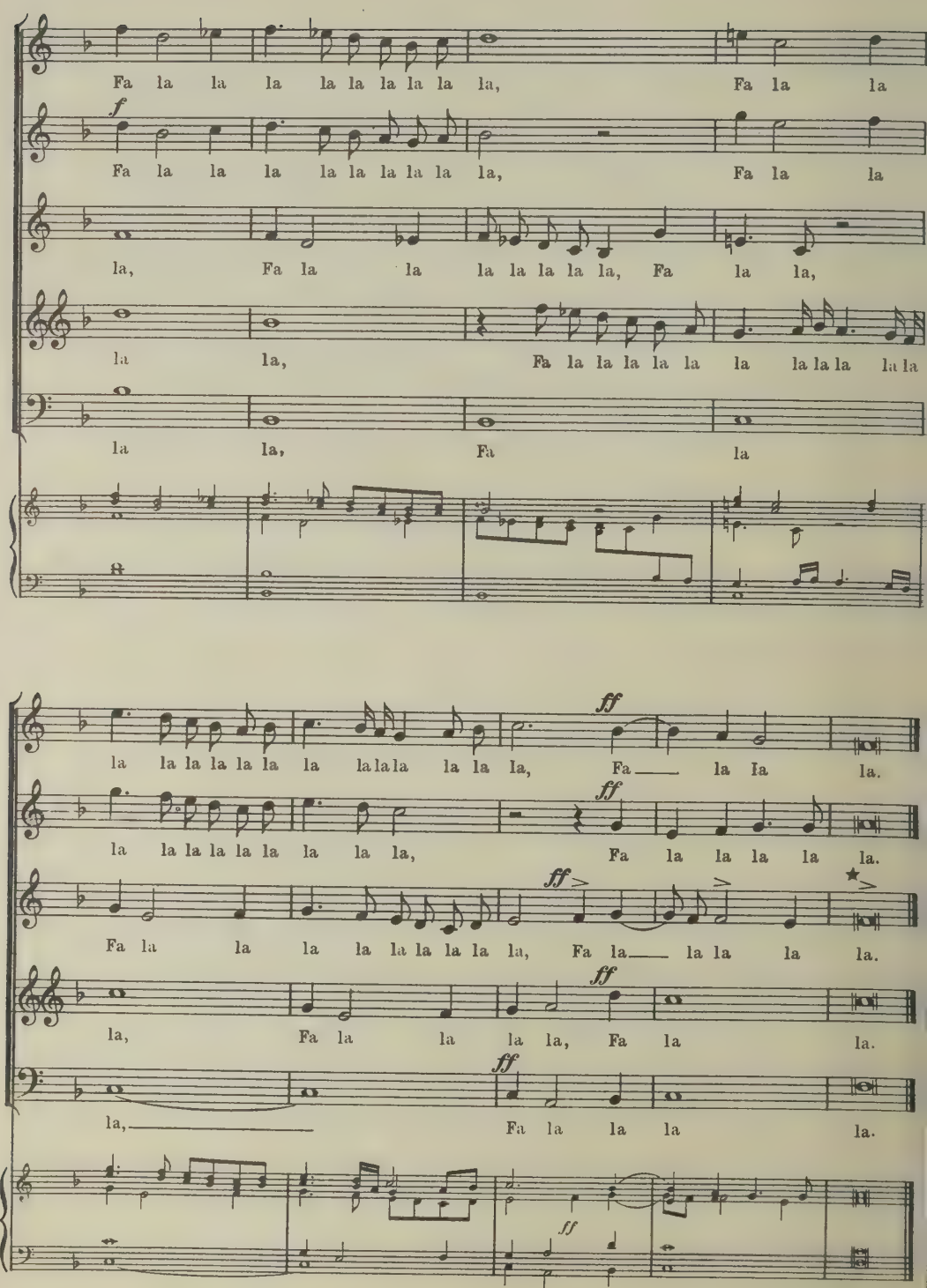

-fore, From hence we all have swore, have swore, To love
-fore, From hence we all have swore, have swore, To
-fore, From hence we all have swore, have swore, To love
-fore, From hence we all have swore, To
false love no more, to love false love no
love false love no more,
false love no more, to love false love no
love false love no more, no more,
To love false love no


more, to love false love
to love false love no more, no
more, no more, to love false love
to love false love no more, to
more, no more, no
no more. Fa la la la la, Fa la la
more.
no more. Fa la la
love false love no more. Fa la la la la, Fa la la
more.


la la la


mf
Fa la la la la, Fa la la la la la la la
la, Fa la la la la,
Fa la,
mf
Fa la la la la, Fa la la la la la la
la,
mf
la la la,
Fa la la la la la la,
mf
Fa la la la la, Fa la la
la, Fa la la la la la la, Fa la,
mf
Fa la la la la, Fa la la

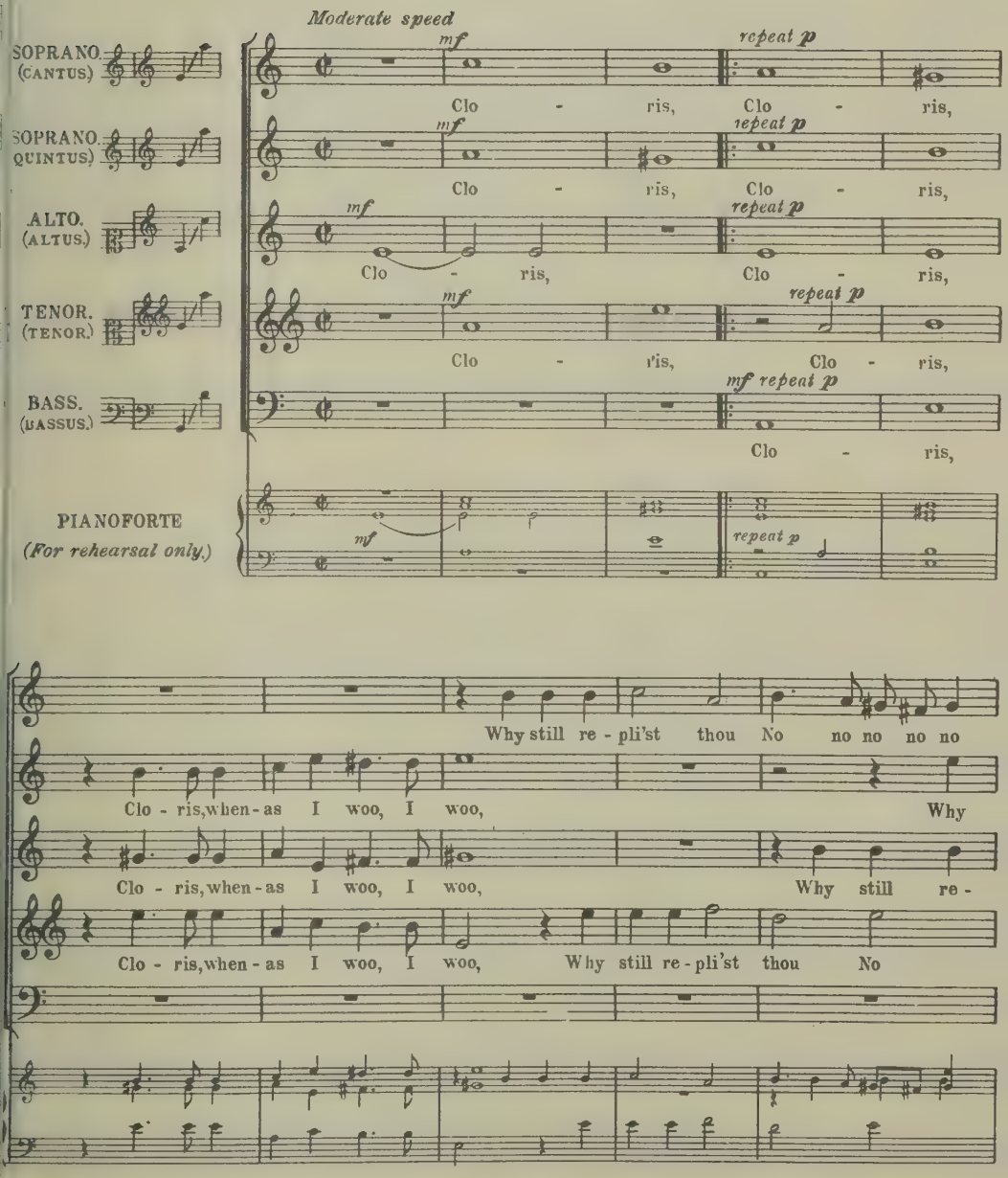

Fa la la la


Fa la la la la la la la la la, Fa la la
f
Fa la la la la la la la la la, Fa la la
la, Fa la la la la la la la, Fa la la,
la la, Fa la la la la la la la la la la
la la, Fa la
la la la la la la la la la la la la, ff Fa la la la.
la la la la la la la la la la, ff Fa la la la la.
Fa la la la la la la la la la, ff Fa la la la la la la.
la, Fa la la la la, Fa la la.
ff
la, Fa la la la la.
ff

*misprinted D, but corrected in an early hand

Nº 16. CLORIS, WHENAS I WOO.

To Mr. *Orlando Gibbons.*



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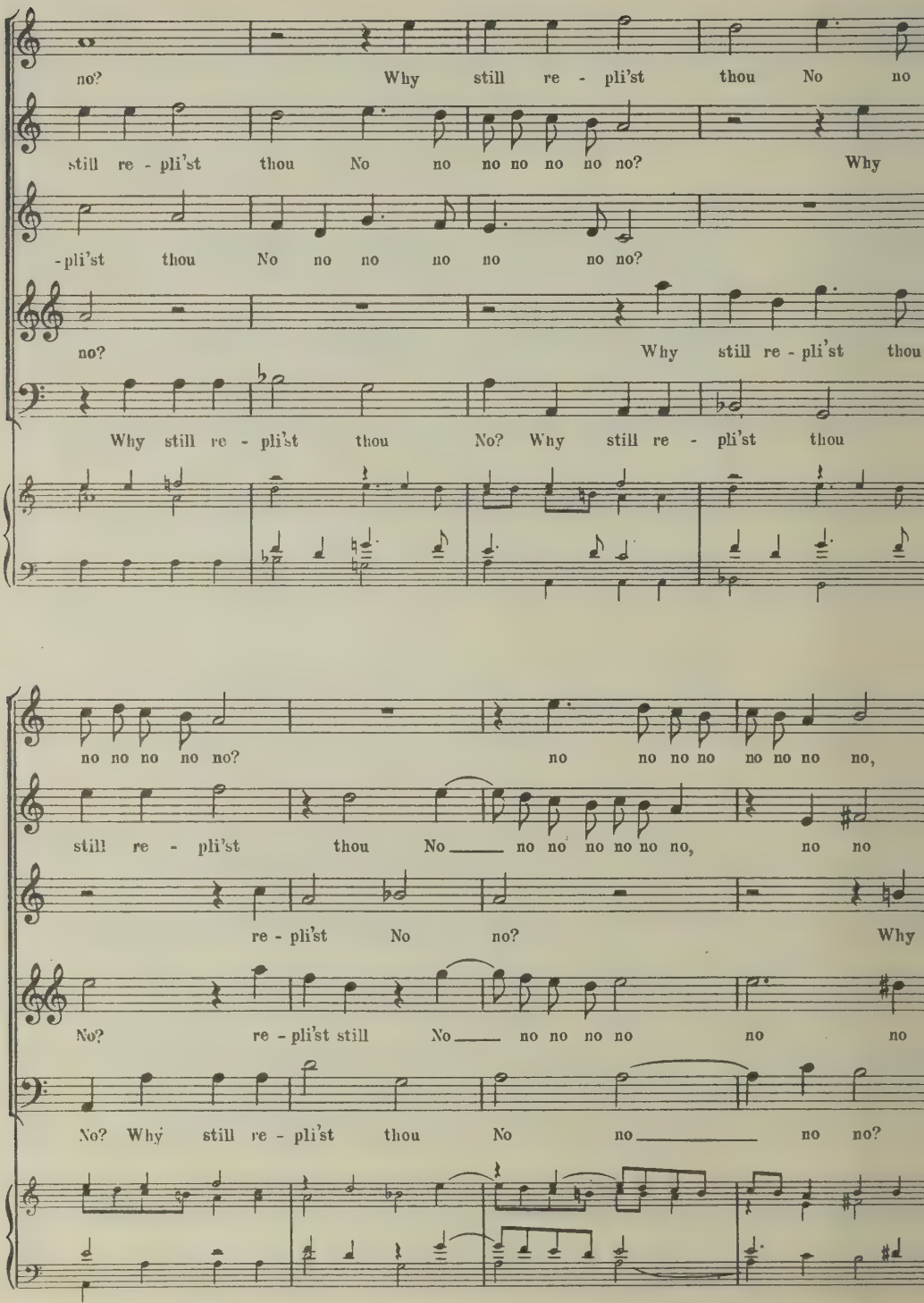
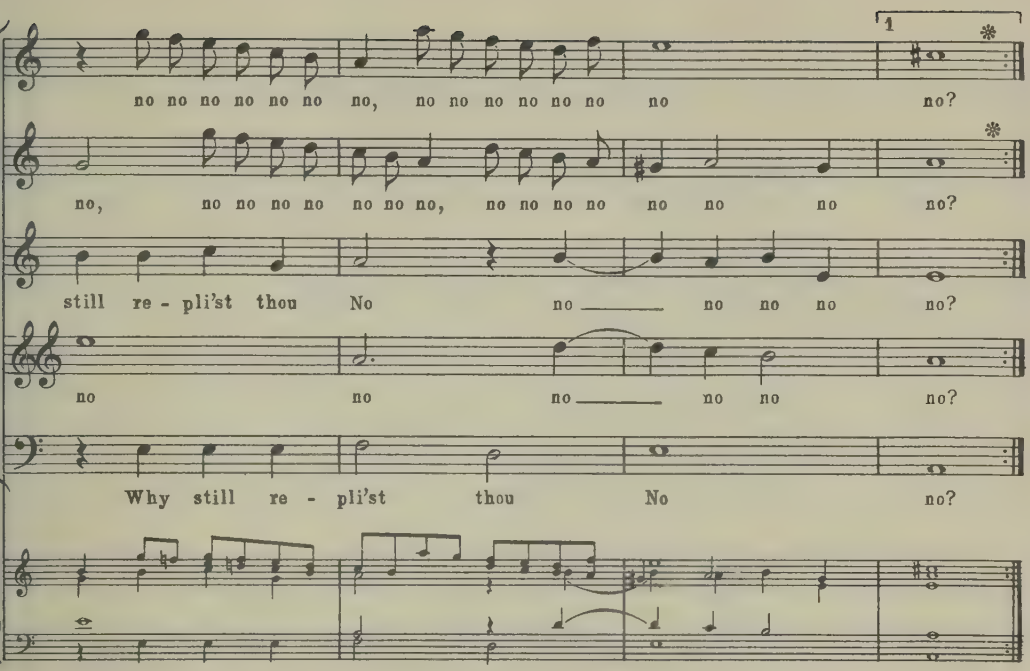
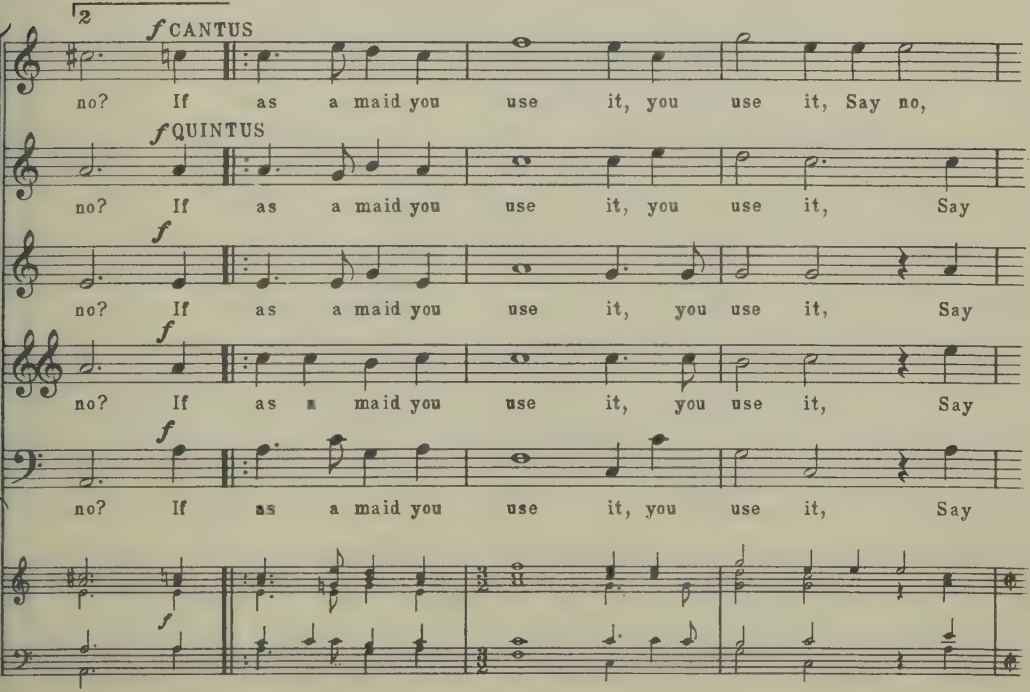
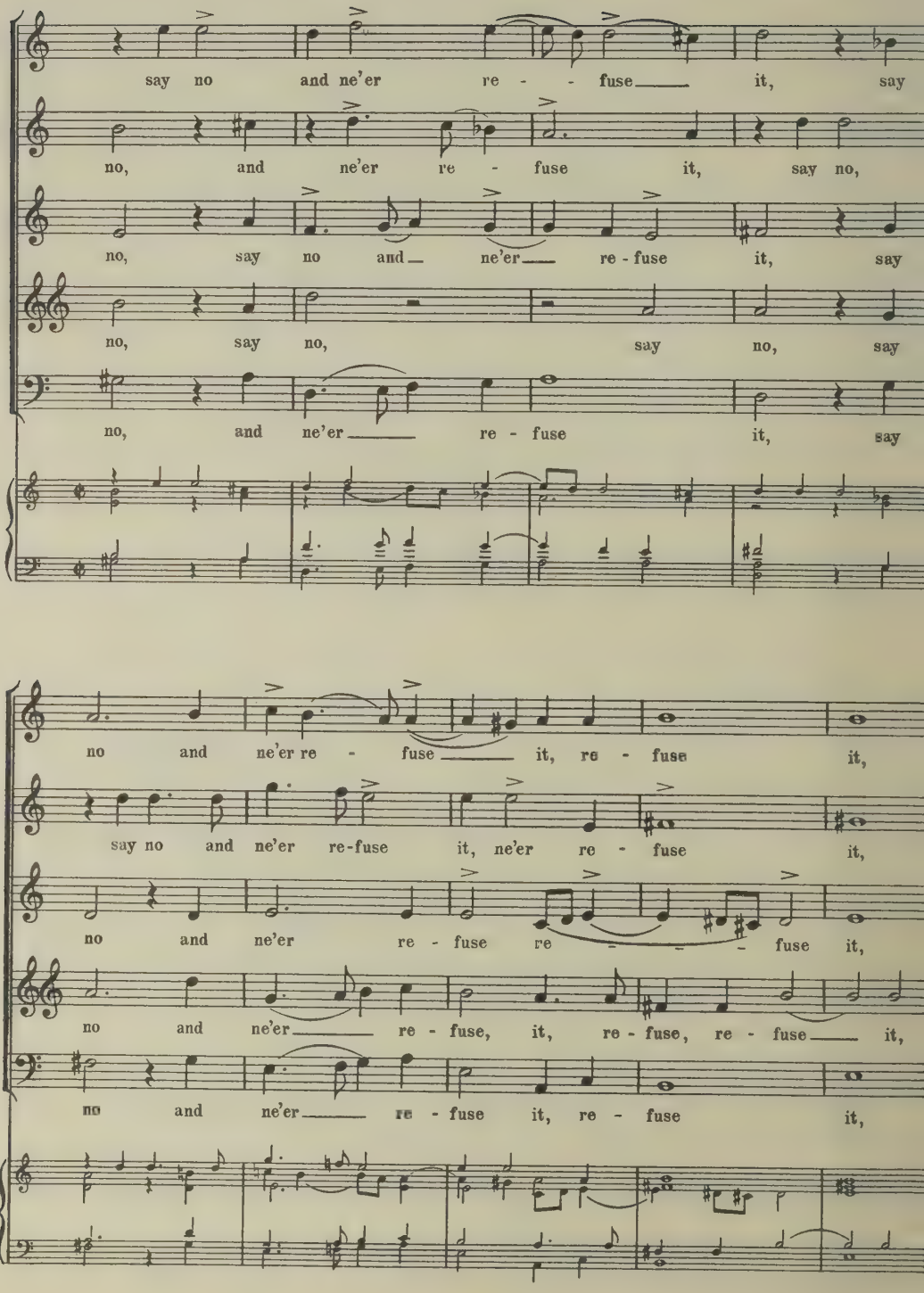
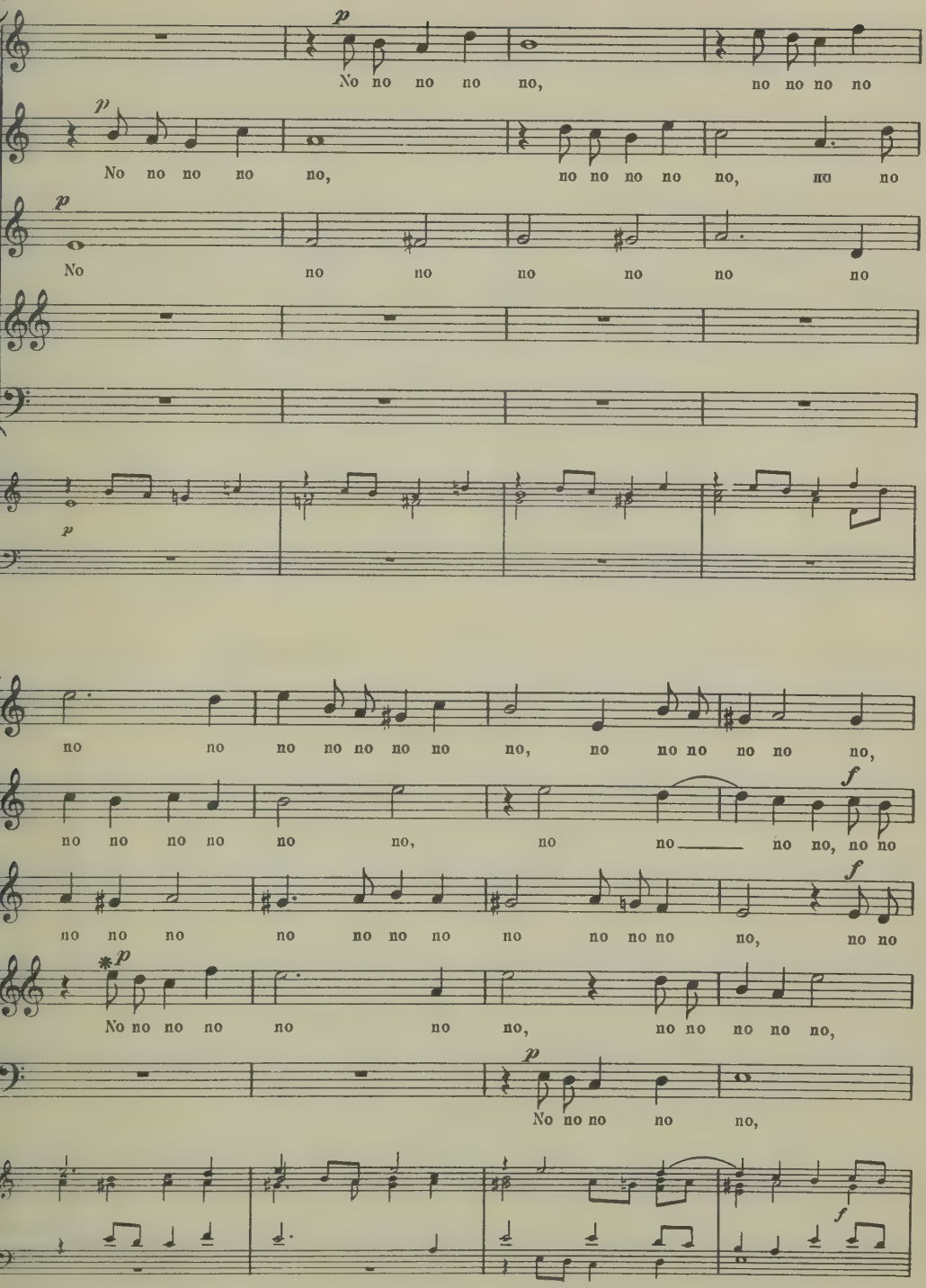

no? Why still re - pli'st thou No no
still re - pli'st thou No no no no no no no? Why
-pli'st thou No no no no no no no?
no? Why still re - pli'st thou
Why still re - pli'st thou No? Why still re - pli'st thou
no no no no no? no no no no no no no no,
still re - pli'st thou No no no no no no no, no no
re - pli'st No no? Why
No? re - pli'st still No no no no no no
No? Why still re - pli'st thou No no no no?


1
no no no no no no no, no no no no no no no no?
no, no no no no no no no, no no no no no no no no?
still re - pli'st thou No no no no no no?
no no no no no no no?
Why still re - pli'st thou No no?

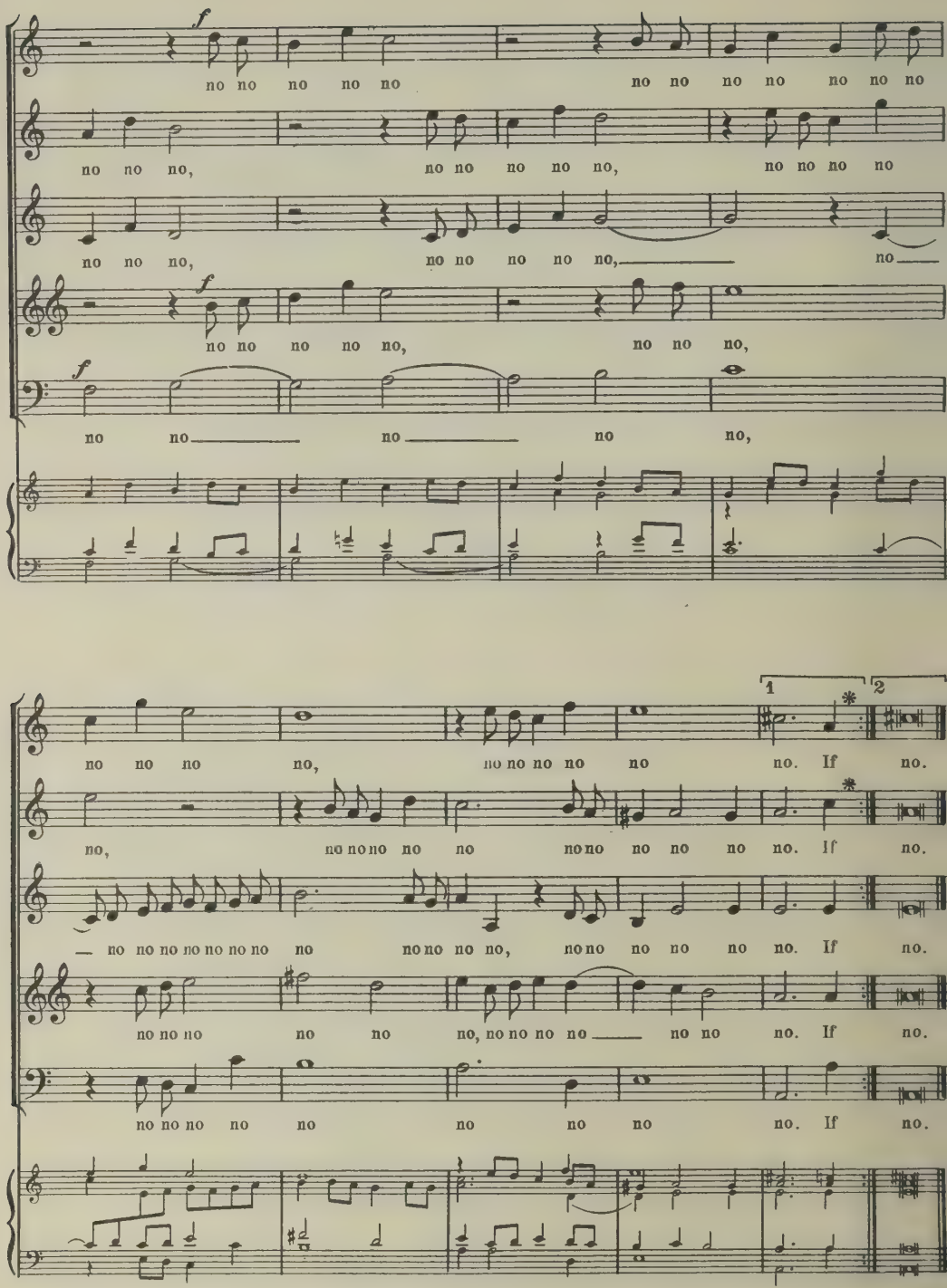

2
f CANTUS
no? If as a maid you use it, you use it, Say no,
f QUINTUS
no? If as a maid you use it, you use it, Say
f
no? If as a maid you use it, you use it, Say
f
no? If as a maid you use it, you use it, Say
f
no? If as a maid you use it, you use it, Say
f

*In this repeat the Cantus and Quintus interchange parts


say no and ne'er re - - fuse it, say
no, and ne'er re - fuse it, say no,
no, say no and ne'er re - fuse it, say
no, say no, say no, say
no, and ne'er re - fuse it, say
no and ne'er re - fuse it, re - fuse it,
say no and ne'er re-fuse it, ne'er re - fuse it,
no and ne'er re - fuse re - - - fuse it,
no and ne'er re - fuse, it, re - fuse, re - fuse it,
no and ne'er re - fuse it, re - fuse it,


p
No no no no no, no no no no
p
No no no no no, no no no no no, no no
p
No no no no no no no
p
no no no no no no no, no no no no no,
no no no no no no, no no no no, no no
f
f
no no no no no no no no no no no, no no
*p
No no no no no no, no no no no no,
p
No no no no no,
f

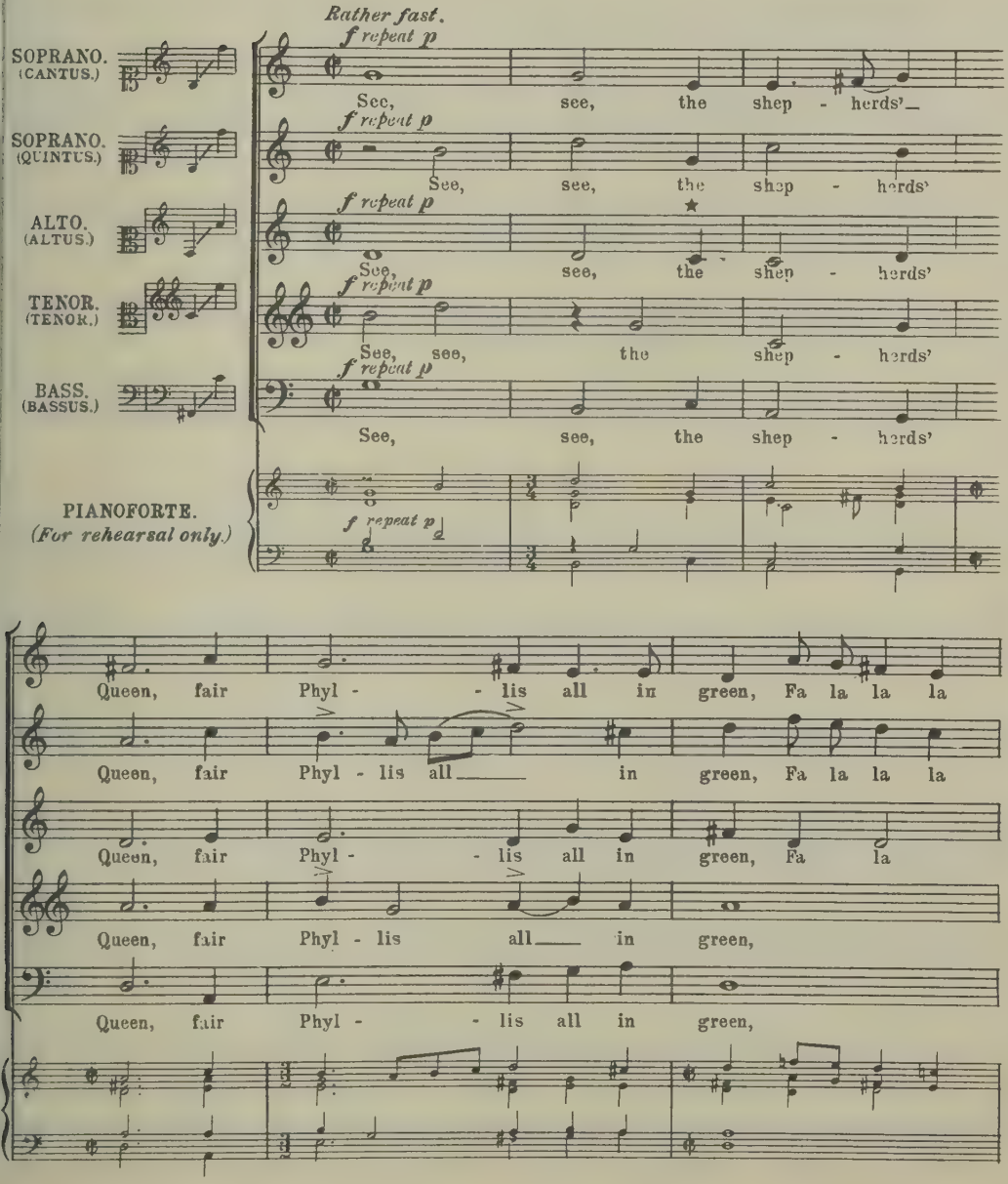
This quaver is printed as a crotchet, but corrected in an early hand


f
no no no no no no no no no no no no
no no no, no no no no no, no no no no
no no no, no no no no no, no
f
no no no no no, no no no,
f
no no no no no no,
1
2
no no no no, no no no no no no. If no.
no, no no no no no no no no no no. If no.
no no no no no no no no no no no no no no no no no no. If no.
no no no no no no no, no no no no no no. If no.
no no no no no no no no no. If no.

* In this repeat the Cantus and Quintus interchange parts.

No 17. SEE, SEE THE SHEPHERDS' QUEEN.

To Mr. *Iohn Steeuens.*


Rather fast.
SOPRANO. (CANTUS.)
SOPRANO. (QUINTUS.)
ALTO. (ALTUS.)
TENOR. (TENOR.)
BASS. (BASSUS.)
PIANOFORTE. (For rehearsal only.)
f repeat p
See, see, the shep - herds'
Queen, fair Phyl - - lis all in green, Fa la la la
Queen, fair Phyl - lis all in green, Fa la la la
Queen, fair Phyl - - lis all in green, Fa la
Queen, fair Phyl - lis all in green,
Queen, fair Phyl - - lis all in green,

* *misprinted D*

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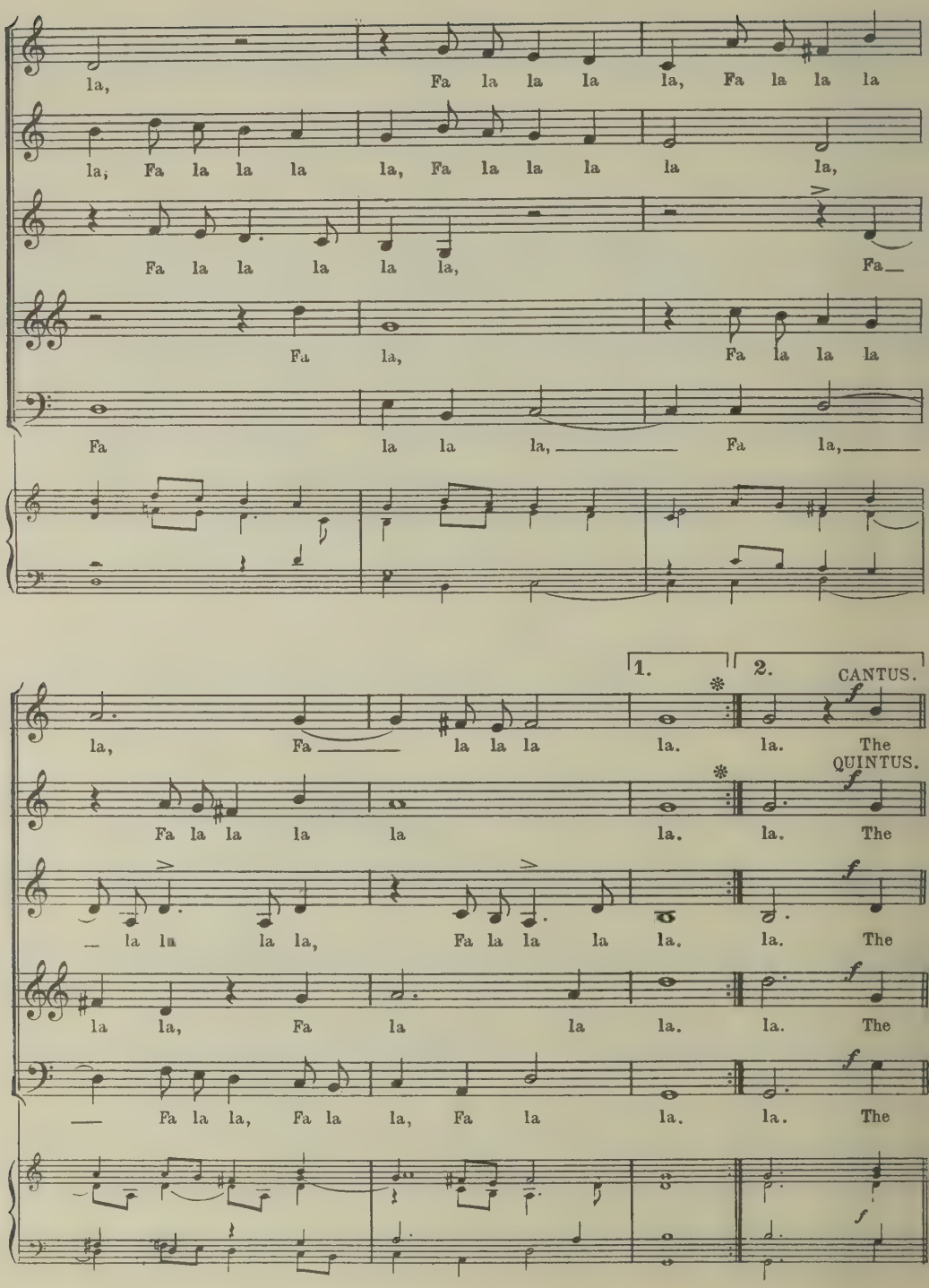
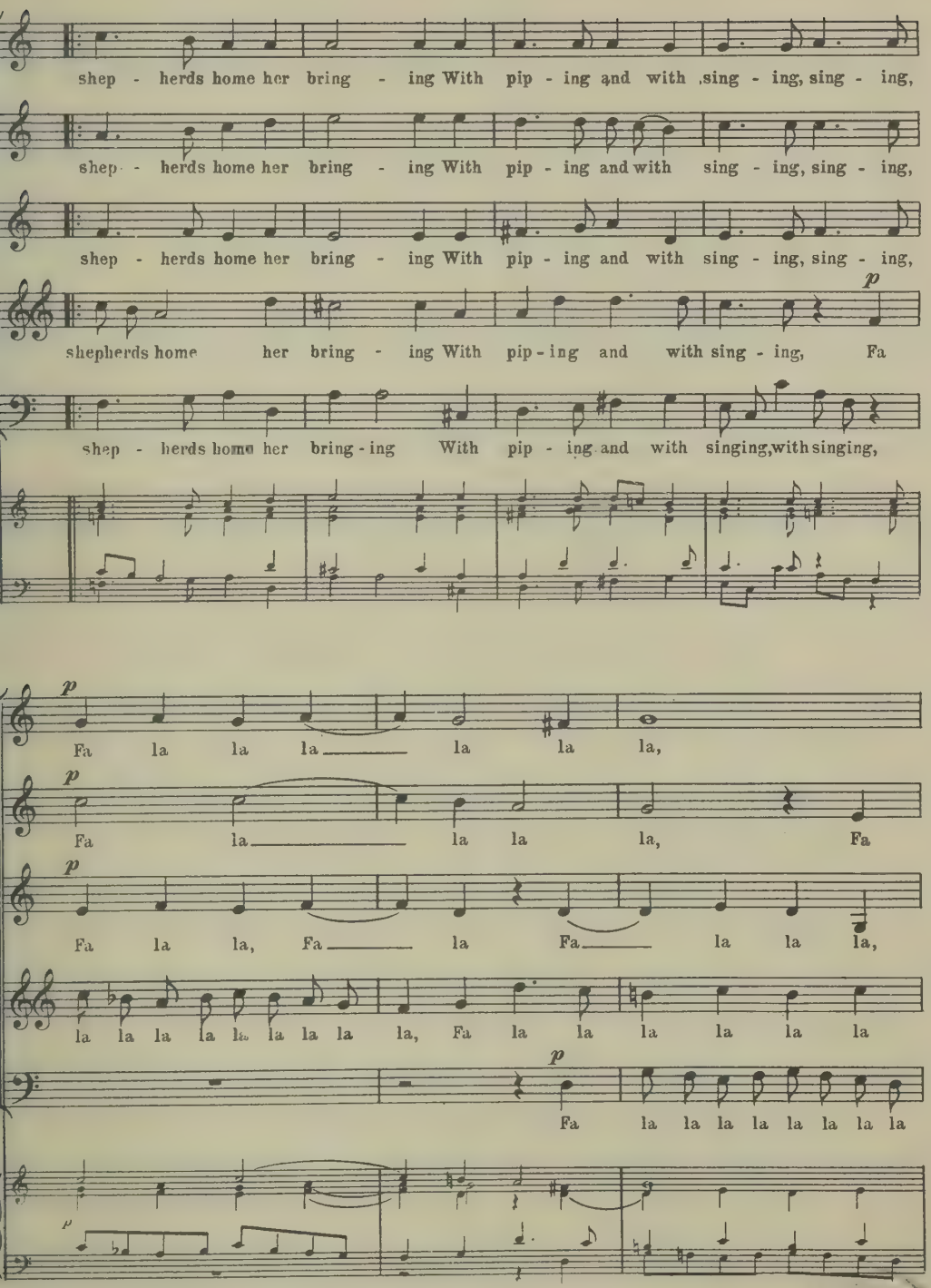
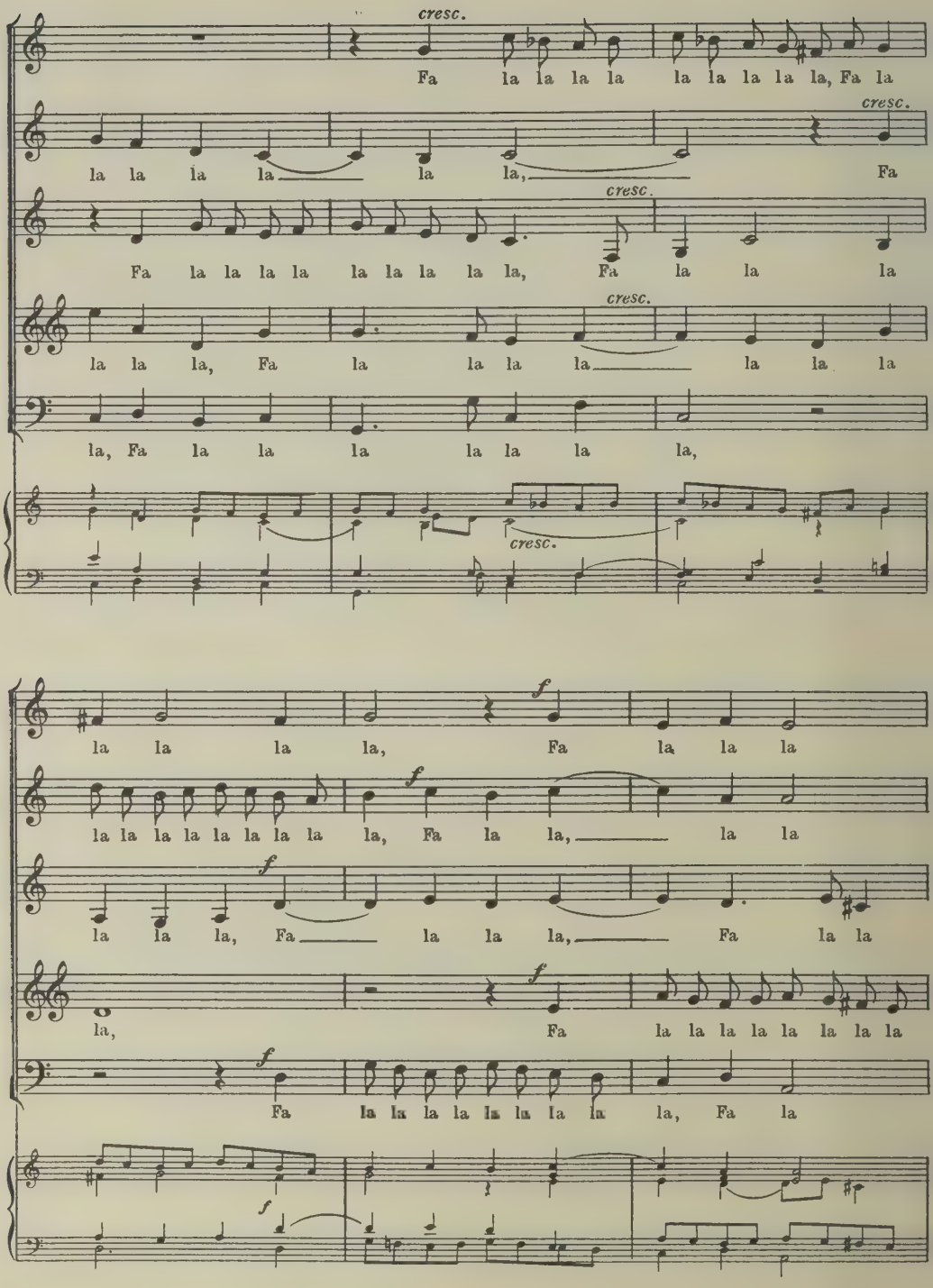
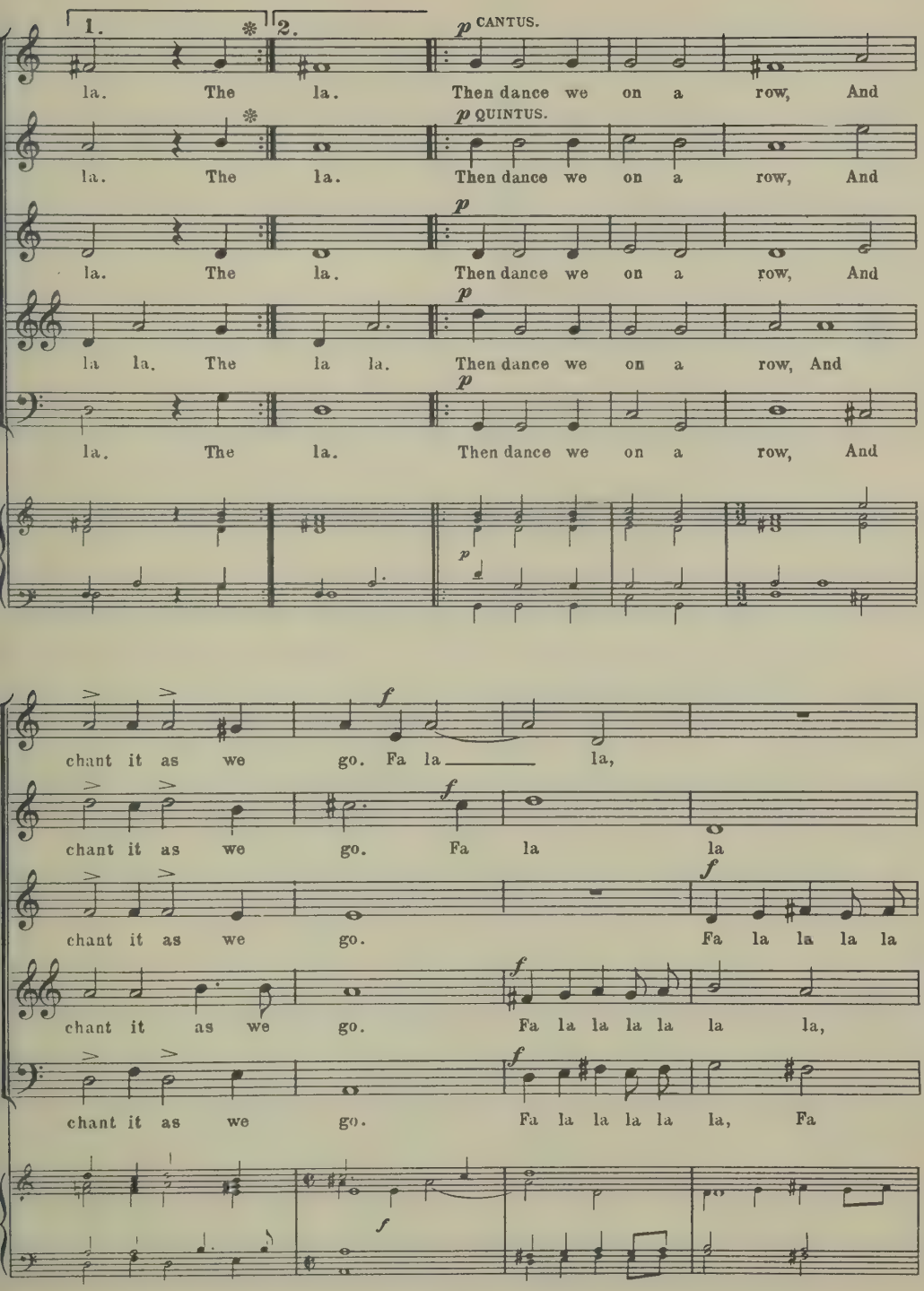
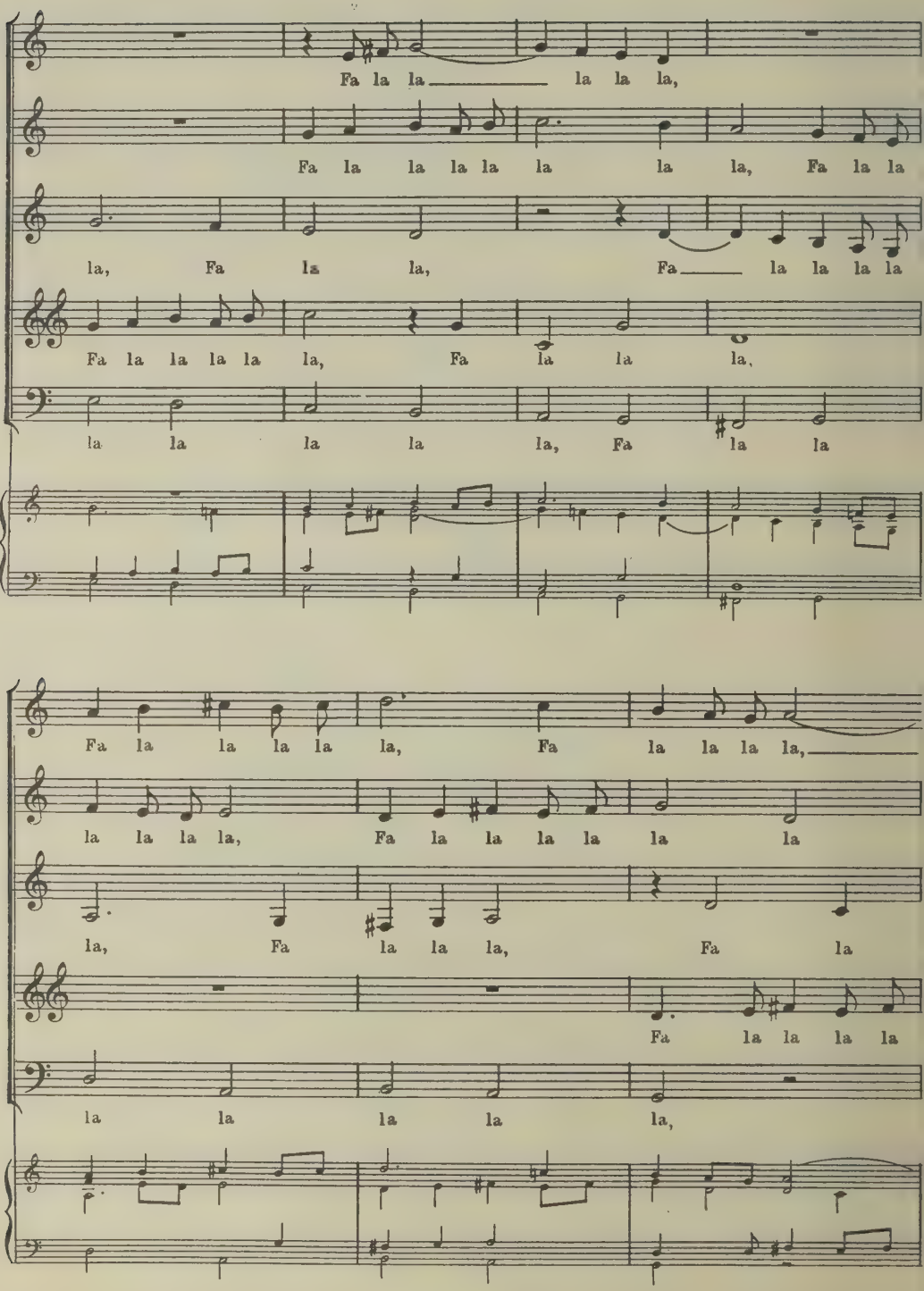

la, Fa la la la la, Fa la la la
la; Fa la la la la, Fa la la la la la,
Fa la la la la la, Fa
Fa la, Fa la la la
Fa la la la, Fa la,
1.
2.
CANTUS.
QUINTUS.
la, Fa la la la la. la. The
Fa la la la la la. la. The
la la la la, Fa la la la la. la. The
la la, Fa la la la. la. The
Fa la la, Fa la la, Fa la la. la. The

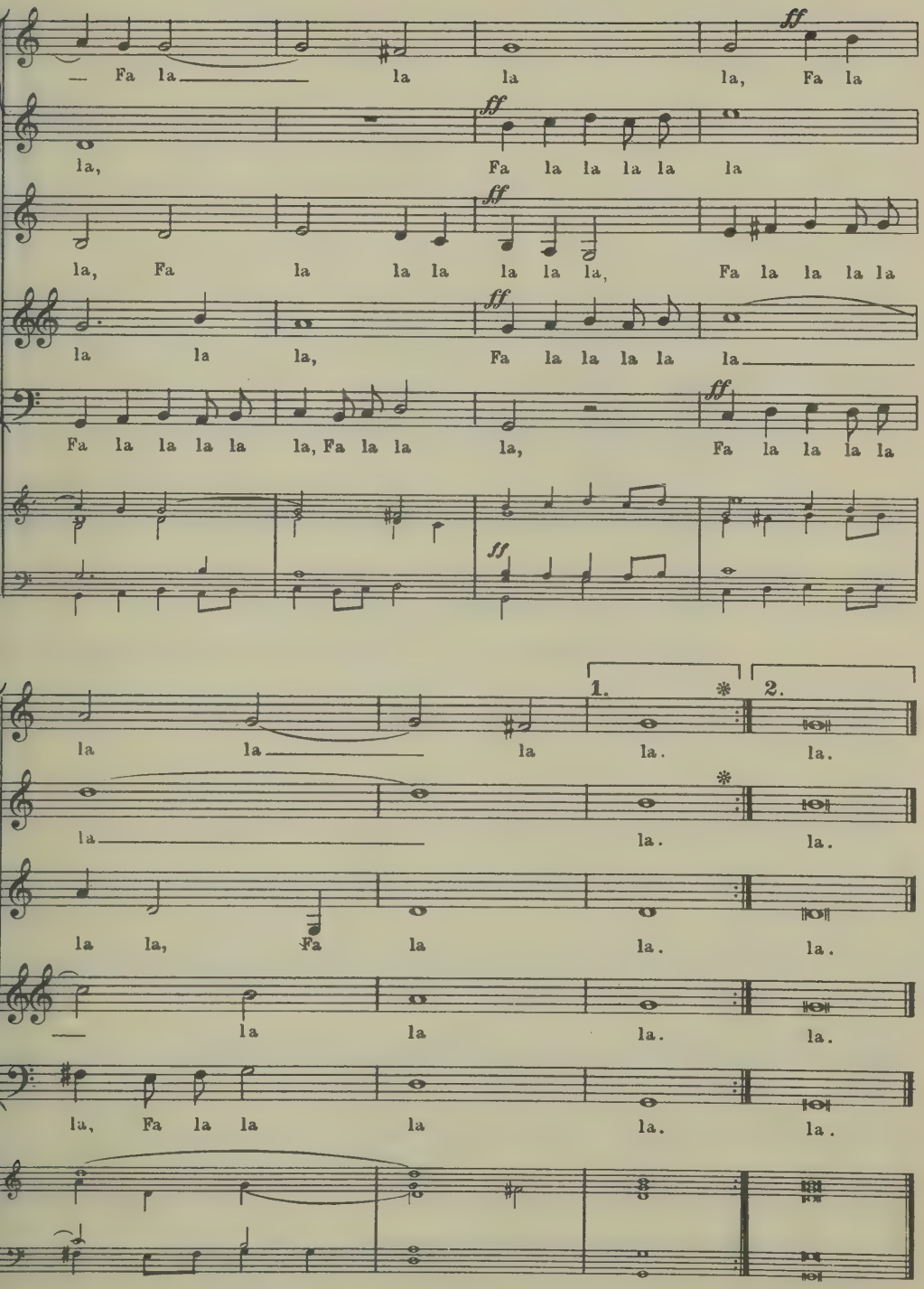

shep - herds home her bring - ing With pip - ing and with sing - ing, sing - ing,
shep - herds home her bring - ing With pip - ing and with sing - ing, sing - ing,
shep - herds home her bring - ing With pip - ing and with sing - ing, sing - ing,
shepherds home her bring - ing With pip - ing and with sing - ing, Fa
shep - herds home her bring - ing With pip - ing and with singing, with singing,
Fa la la la la la la,
Fa la la la, Fa
Fa la la, Fa la Fa la la la,
la la la la la la la la la, Fa la la la la la la
Fa la la la la la la la


cresc.
Fa la la la la la la la la la, Fa la
cresc.
la la la la la la, Fa
cresc.
Fa la la la la la la la la la, Fa la la la
cresc.
la la la, Fa la la la la la la la
la, Fa la la la la la la la,
cresc.
f
la la la la, Fa la la la
f
la la la la la la la la la, Fa la la, la la
f
la la la, Fa la la la, Fa la la
f
la, Fa la la la la la la la la
f
Fa la la la la la la la la, Fa la
f


1.
2.
p CANTUS.
p QUINTUS.
la. The la. Then dance we on a row, And
la. The la. Then dance we on a row, And
la. The la. Then dance we on a row, And
la la. The la la. Then dance we on a row, And
la. The la. Then dance we on a row, And
chant it as we go. Fa la la,
chant it as we go. Fa la la
chant it as we go. Fa la la la la
chant it as we go. Fa la la la la la la,
chant it as we go. Fa la la la la la, Fa

* In this repeat the Cantus and Quintus interchange parts.

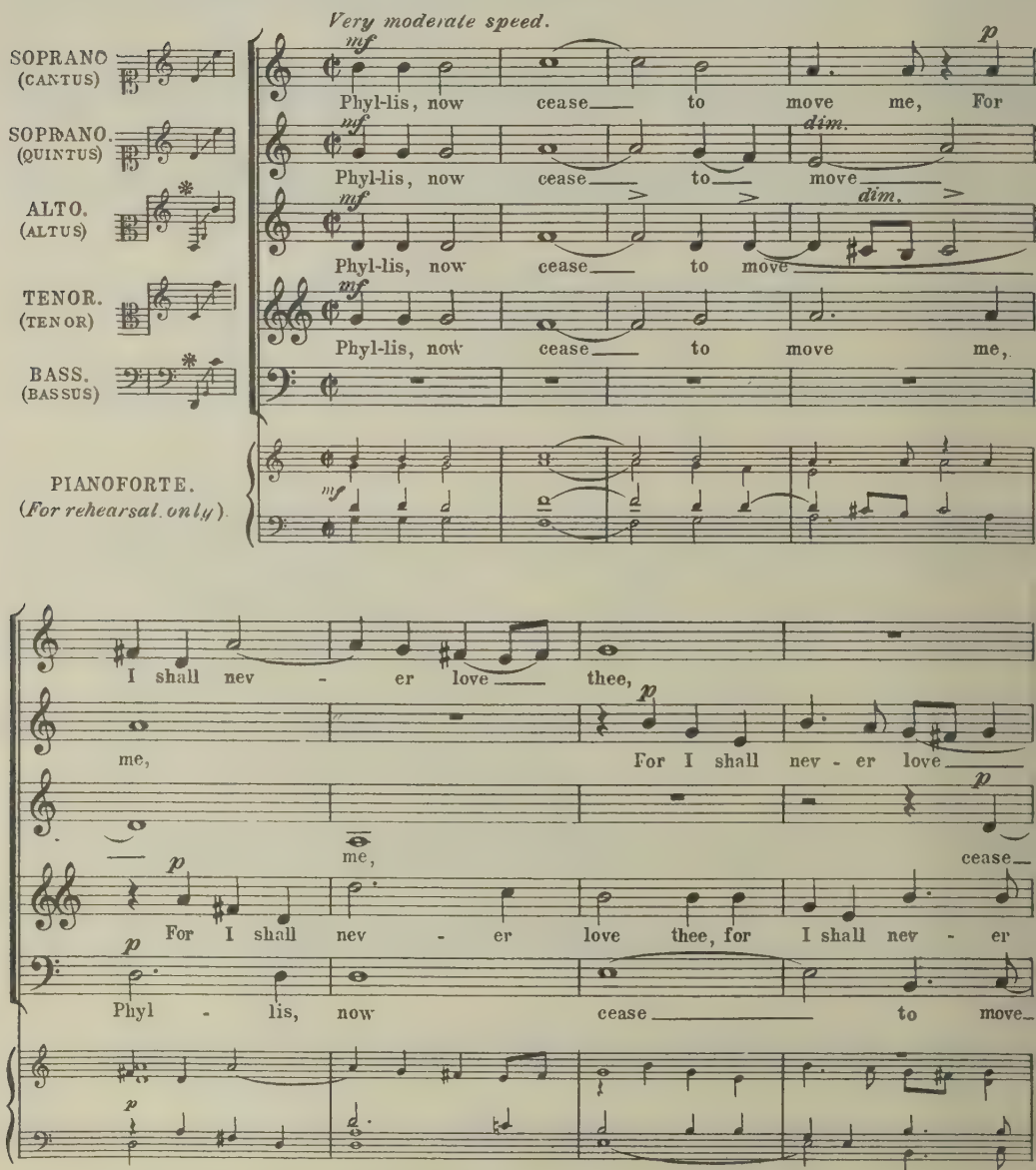

Fa la la la la la la,
Fa la la la la la la la, Fa la la
la, Fa la la, Fa la la la la
Fa la la la la la, Fa la la la,
la la la la la, Fa la la
Fa la la la la la, Fa la la la la,
la la la la la, Fa la la la la
la, Fa la la la, Fa la
Fa la la la la
la la la la la,


— Fa la la la la, Fa la
la, Fa la la la la la
la, Fa la la la la la la, Fa la la la la
la la la, Fa la la la la la
Fa la la la la la, Fa la la la, Fa la la la la
la la la la. la.
la la. la.
la la, Fa la la. la.
— la la la. la.
la, Fa la la la. la.
1.
2.

* In this repeat the Cantus and Quintus interchange parts.

Nº 18. PHYLLIS, NOW CEASE TO MOVE ME.

To Mr. *Henry Molle.*



* For the extreme notes in these parts the octave may be substituted

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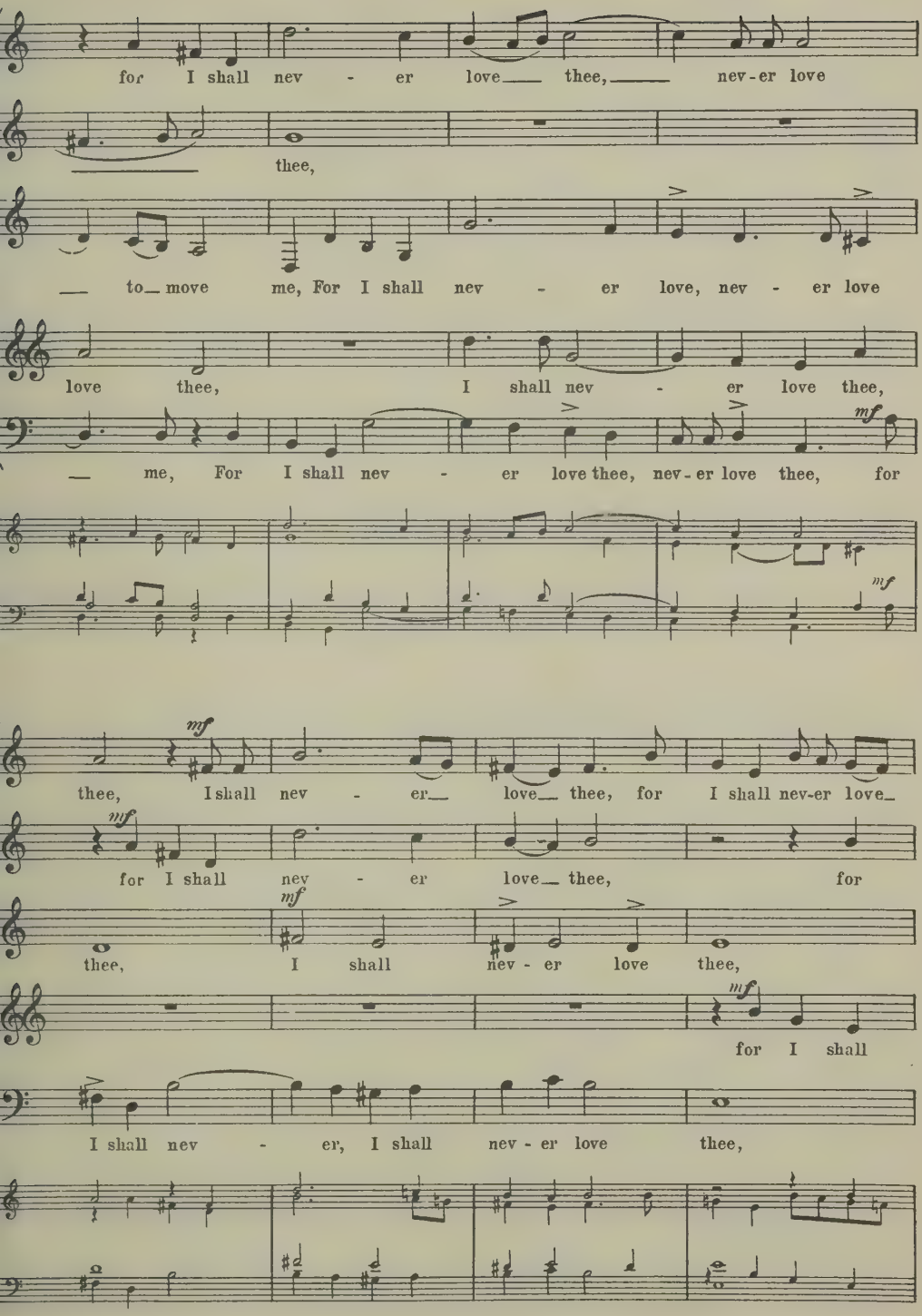
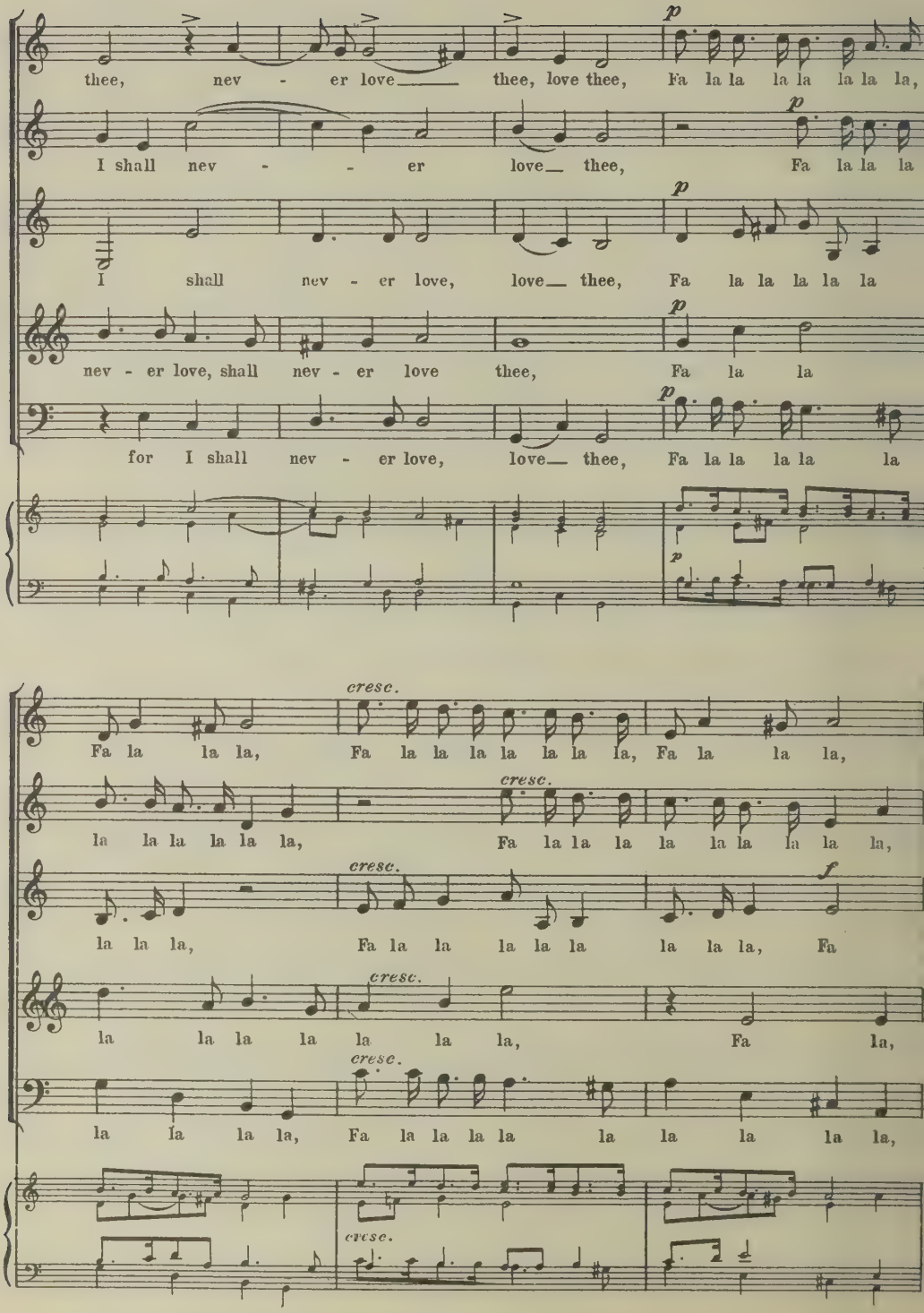
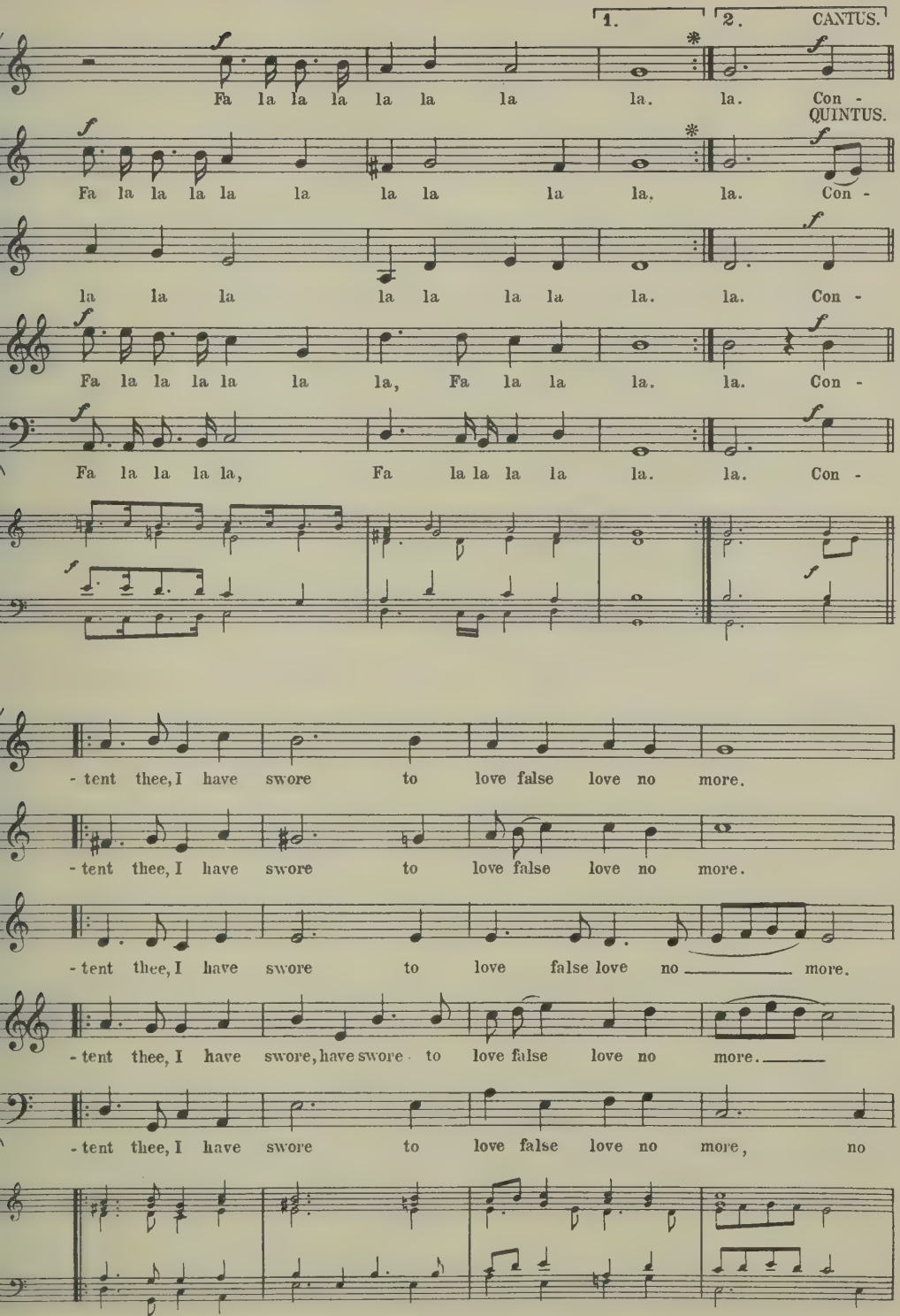
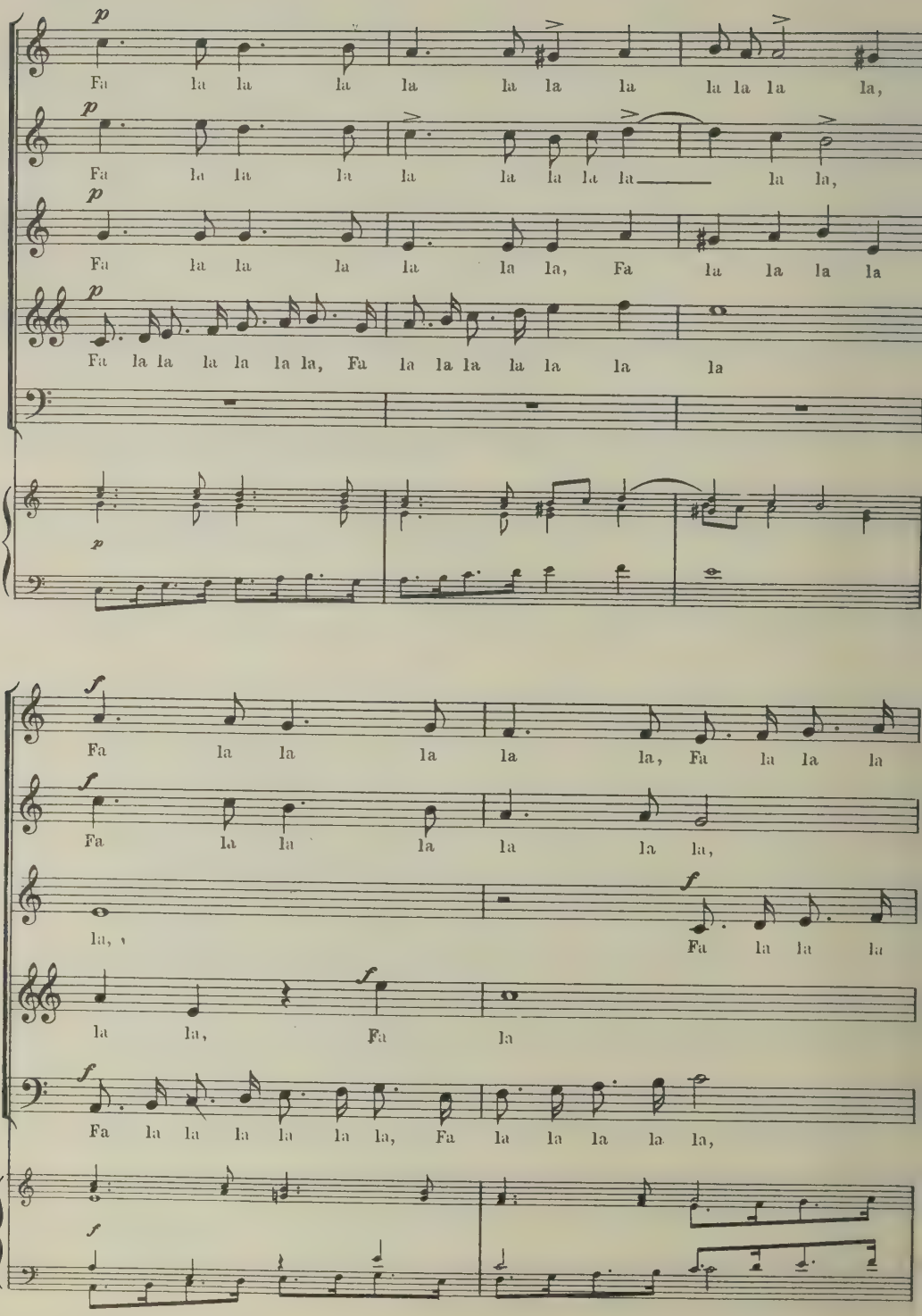
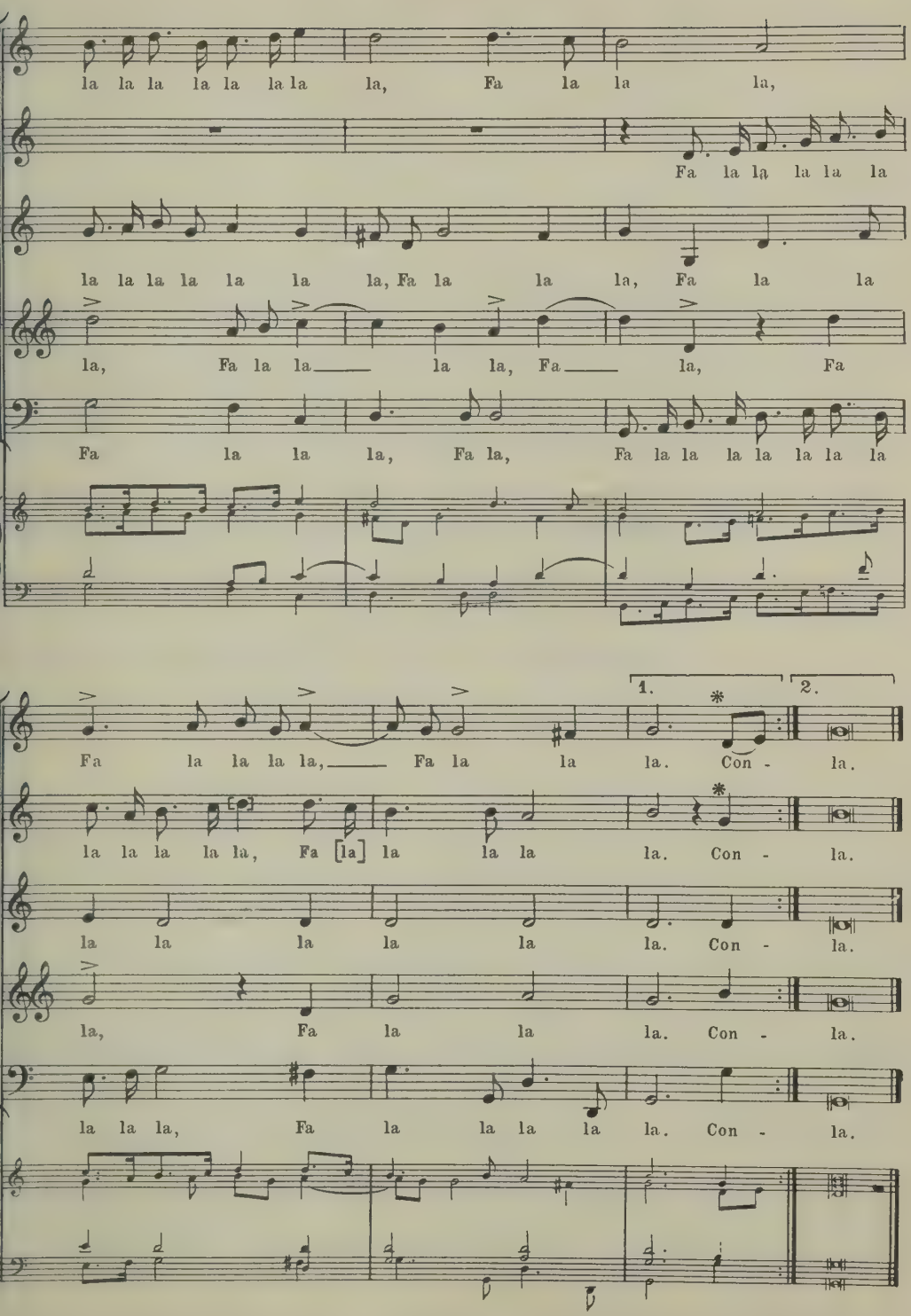

for I shall nev - er love thee, nev-er love
thee,
to move me, For I shall nev - er love, nev - er love
love thee, I shall nev - er love thee,
me, For I shall nev - er love thee, nev-er love thee, for
mf
thee, I shall nev - er love thee, for I shall nev-er love
for I shall nev - er love thee, for
thee, I shall nev - er love thee,
for I shall
I shall nev - er, I shall nev - er love thee,


thee, nev - er love thee, love thee, Fa la la la la la la la la,
I shall nev - - er love thee, Fa la la la
I shall nev - er love, love thee, Fa la la la la la
nev - er love, shall nev - er love thee, Fa la la
for I shall nev - er love, love thee, Fa la la la la la
cresc.
Fa la la la, Fa la la la la la la la, Fa la la la,
la la la la la la, Fa la la la la la la la la,
la la la, Fa la la la la la la la, Fa
la la la la la la la, Fa la,
la la la la, Fa la la la la la la la la,


1.
2.
CANTUS.
QUINTUS.
Fa la la la la la la la. la. Con -
Fa la la la la la la la la la. la. Con -
la la la la la la la la. la. Con -
Fa la la la la la la, Fa la la la. la. Con -
Fa la la la la, Fa la la la la la. la. Con -
- tent thee, I have swore to love false love no more.
- tent thee, I have swore to love false love no more.
- tent thee, I have swore to love false love no more.
- tent thee, I have swore, have swore to love false love no more.
- tent thee, I have swore to love false love no more, no

* In this repeat the Cantus and Quintus interchange parts.


p
Fa la la la la la la la la la la la,
p
Fa la la la la la la la la la la,
p
Fa la la la la la la, Fa la la la la
p
Fa la la la la la la, Fa la la la la la la la
p
f
Fa la la la la la la, Fa la la la
f
Fa la la la la la la,
la, f
Fa la la la
la la, f
Fa la
f
Fa la la la la la la, Fa la la la la la,
f

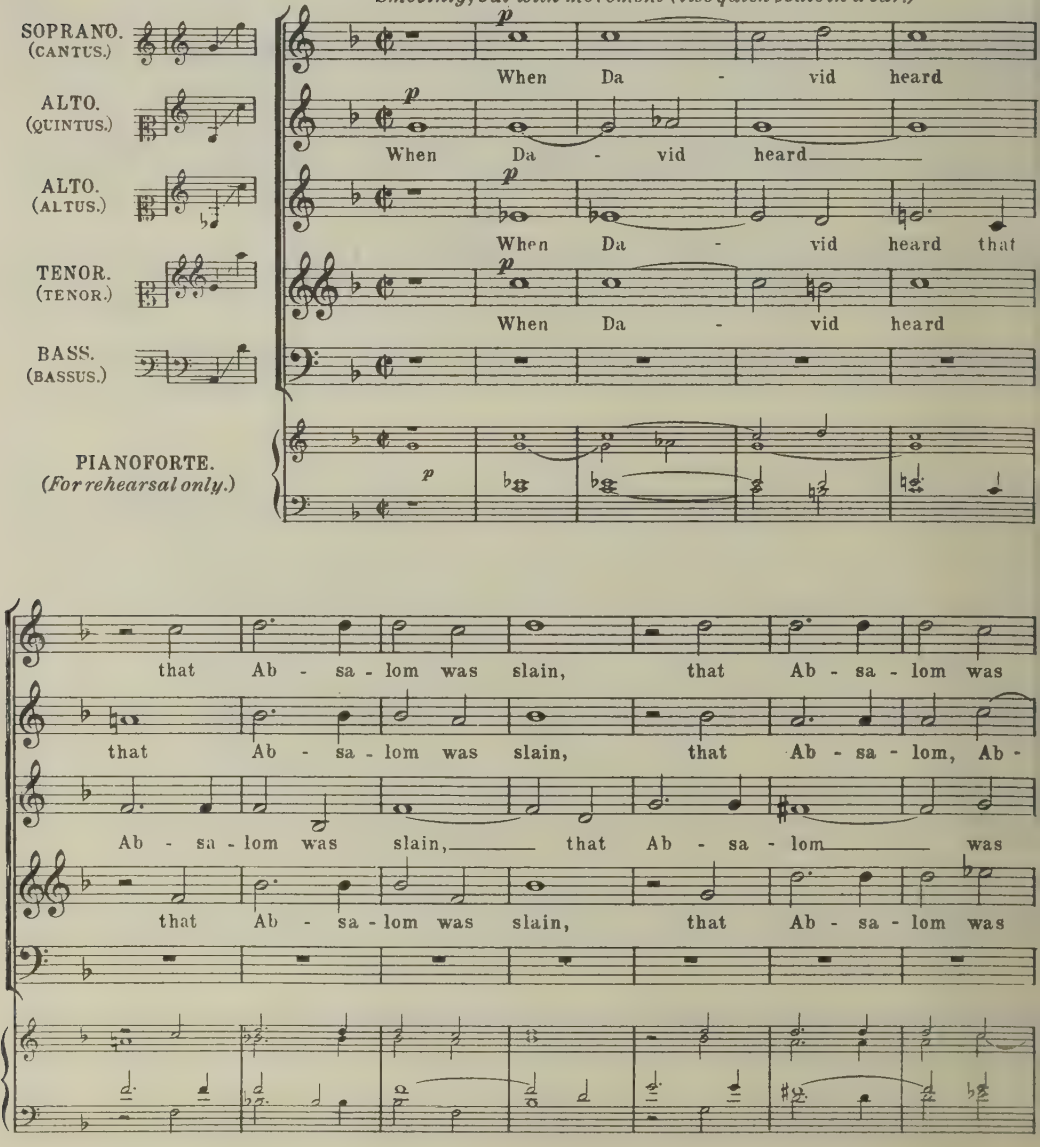

la la la la la la la la, Fa la la la,
Fa la la la la la
la la la la la la la, Fa la la la, Fa la la
la, Fa la la la la, Fa la, Fa
Fa la la la, Fa la, Fa la la la la la la
1.
2.
Fa la la la la, Fa la la la. Con - la.
la la la la la, Fa [la] la la la la. Con - la.
la la la la la la. Con - la.
la, Fa la la la. Con - la.
la la la, Fa la la la la. Con - la.

*In this repeat the Cantus and Quintus interchange parts.

Nº 19. WHEN DAVID HEARD.

To Mr. *Thomas Myriell.*

Words from 2 Samuel XVIII. 33.

Smoothly, but with movement (two quick beats in a bar.)

SOPRANO. (CANTUS.)
ALTO. (QUINTUS.)
ALTO. (ALTUS.)
TENOR. (TENOR.)
BASS. (BASSUS.)
PIANOFORTE. (For rehearsal only.)
p
When Da - vid heard
When Da - vid heard
When Da - vid heard that
When Da - vid heard
that Ab - sa - lom was slain, that Ab - sa - lom was
that Ab - sa - lom was slain, that Ab - sa - lom, Ab -
Ab - sa - lom was slain, that Ab - sa - lom was
that Ab - sa - lom was slain, that Ab - sa - lom was

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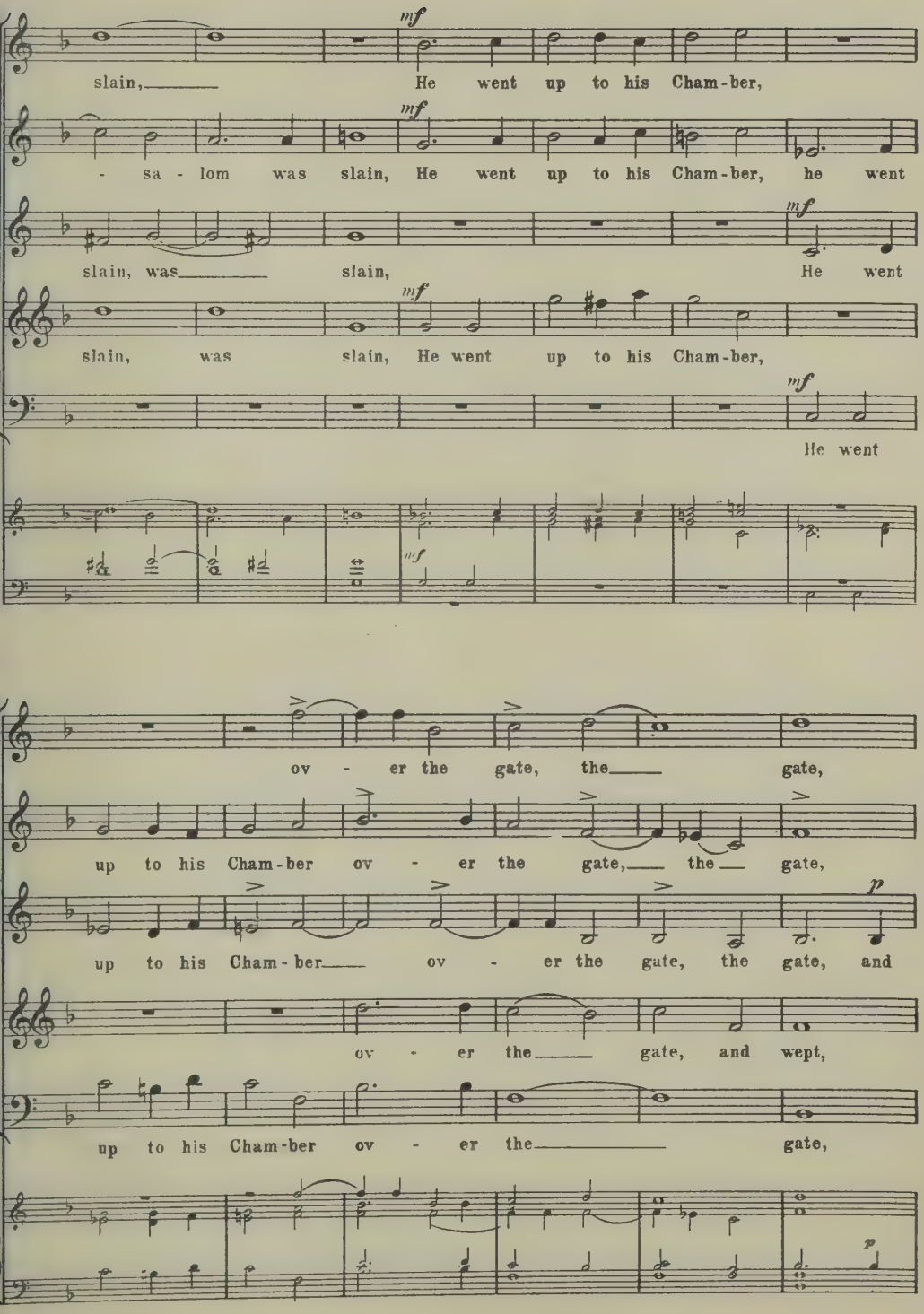
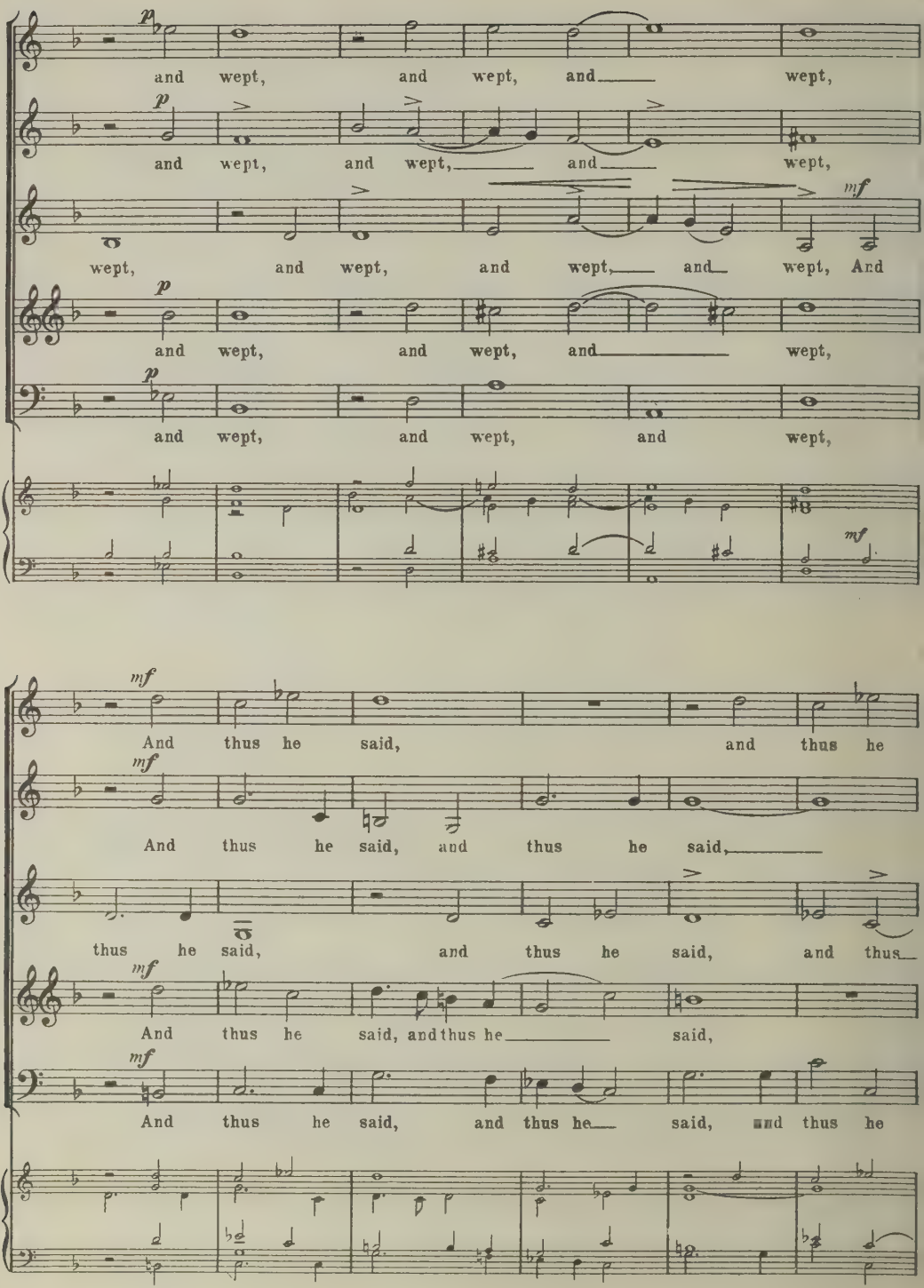
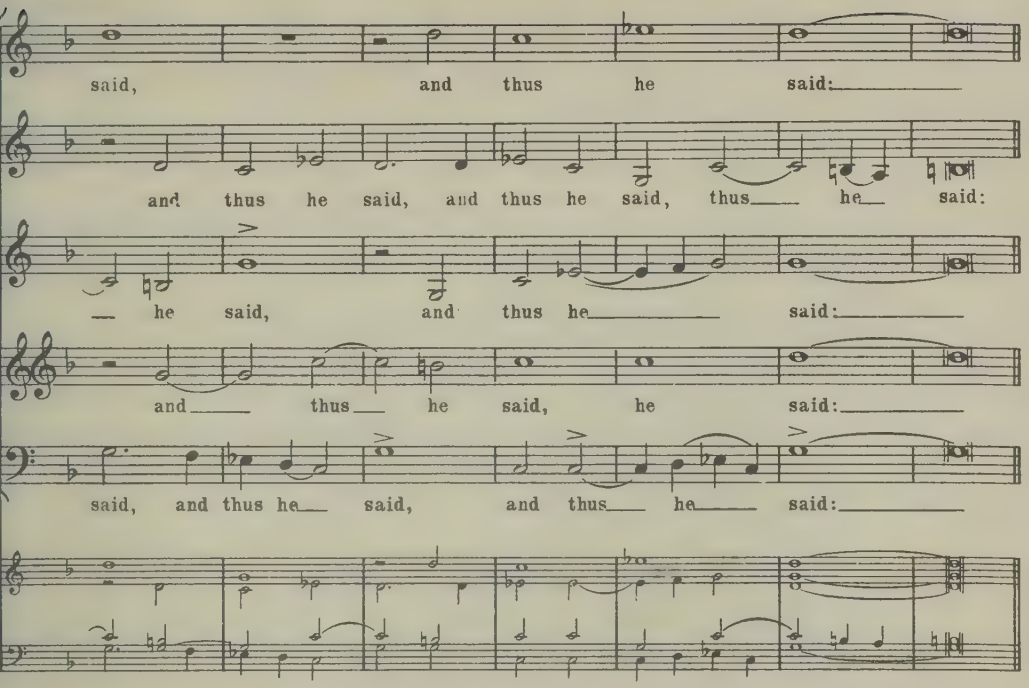
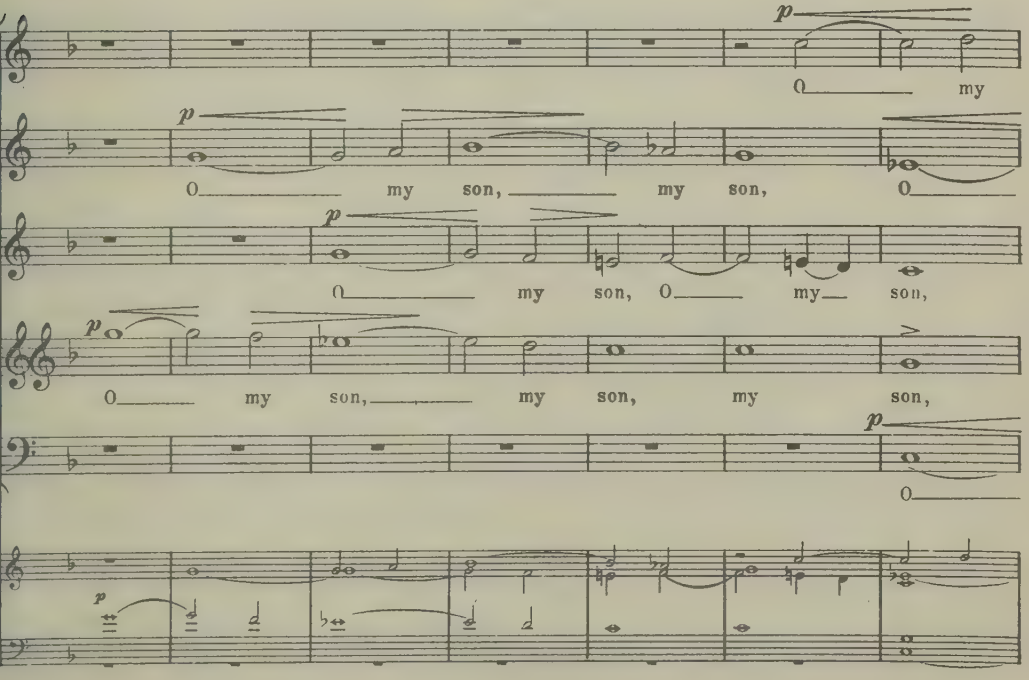
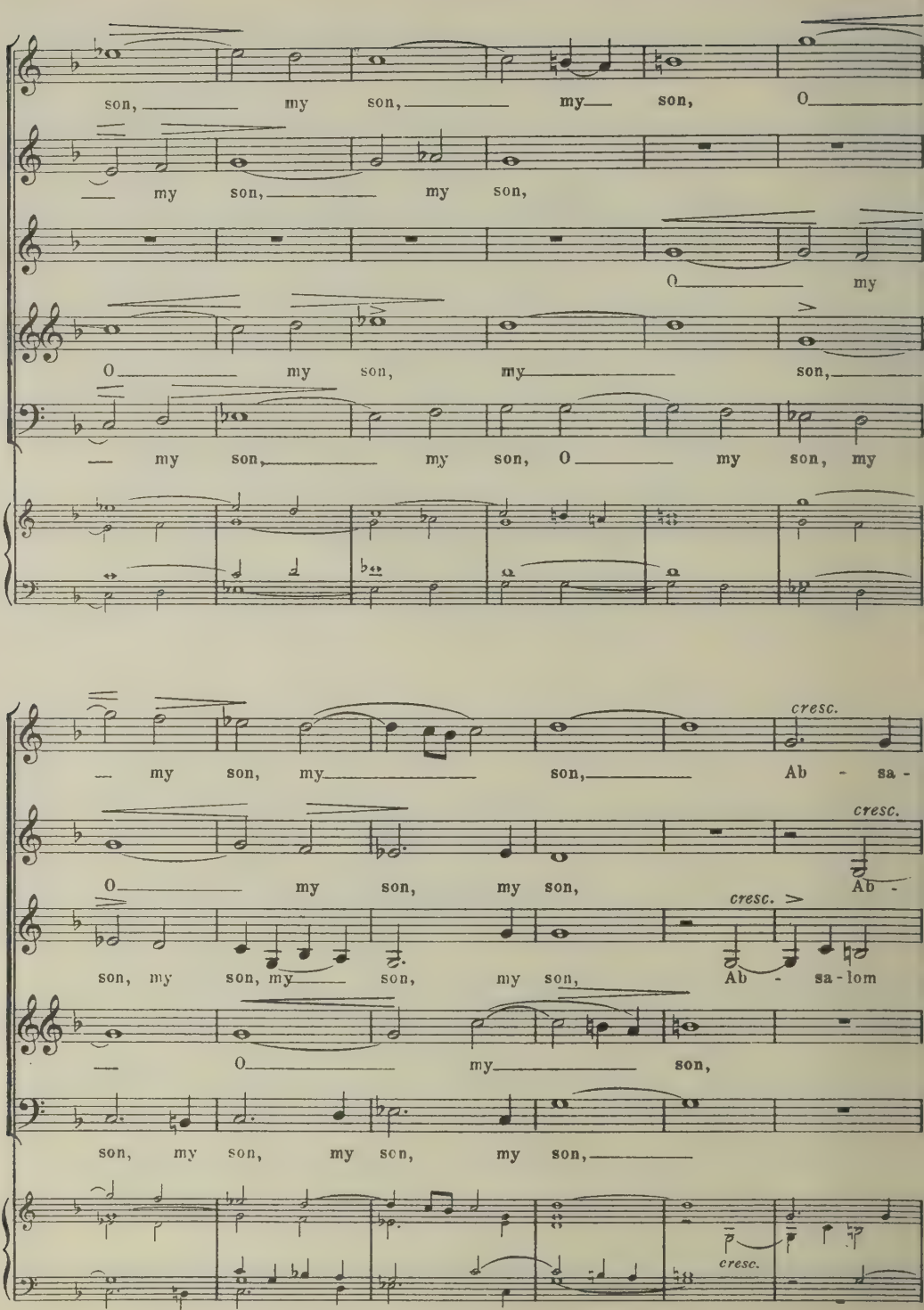
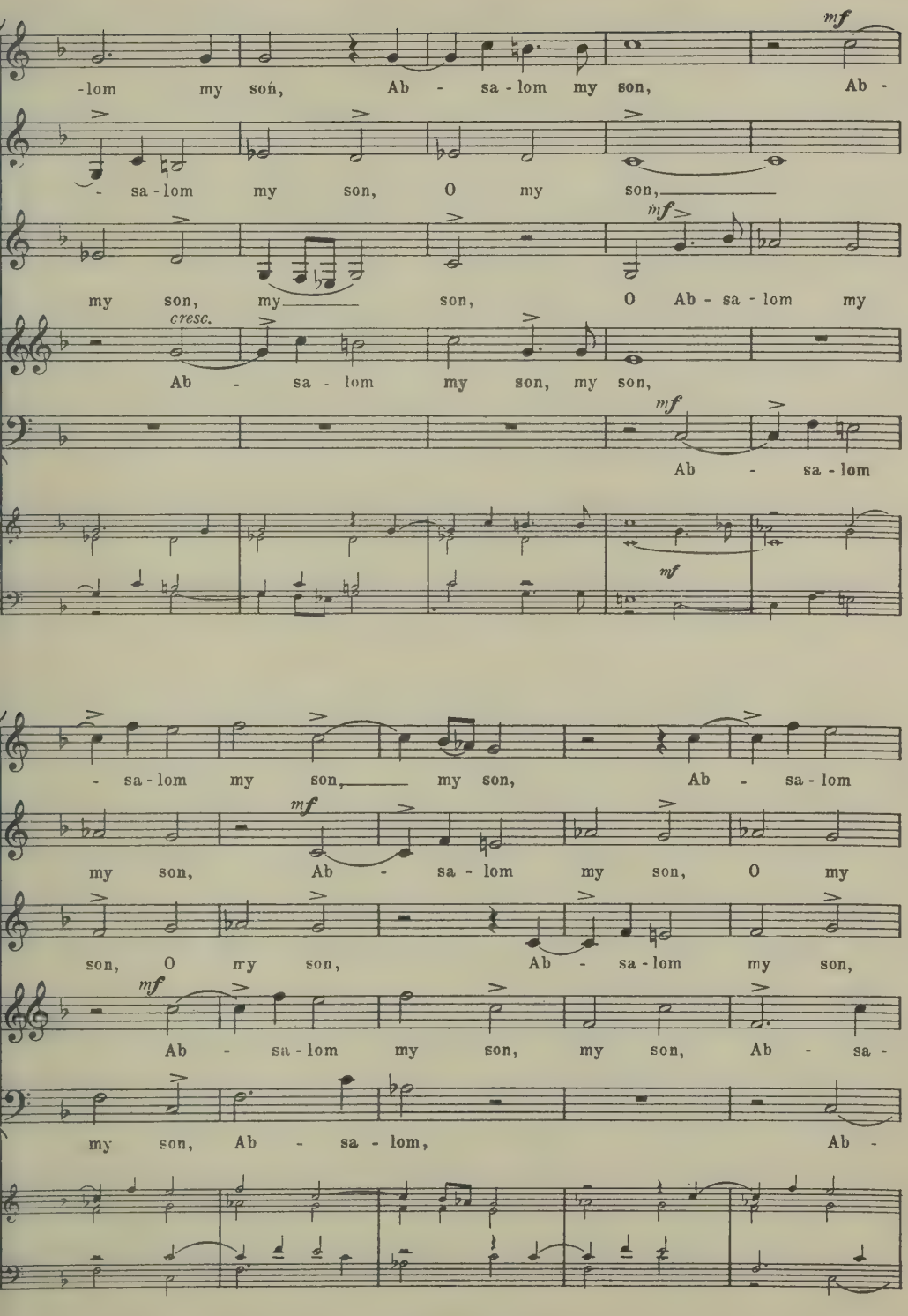
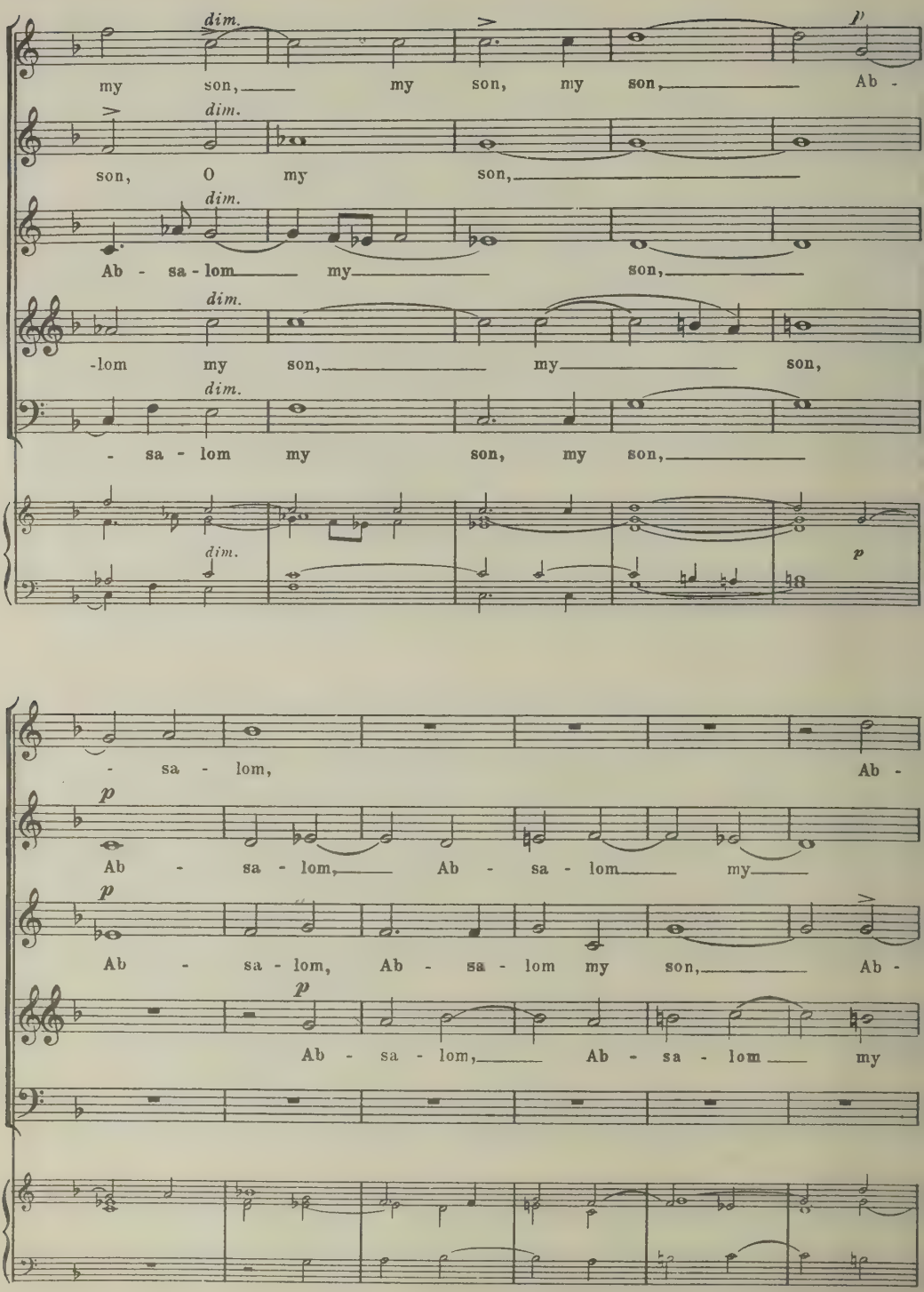

slain, He went up to his Cham-ber,
- sa - lom was slain, He went up to his Cham-ber, he went
slain, was slain, He went
slain, was slain, He went up to his Cham-ber,
He went
ov - er the gate, the gate,
up to his Cham-ber ov - er the gate, the gate,
up to his Cham-ber ov - er the gate, the gate, and
ov - er the gate, and wept,
up to his Cham-ber ov - er the gate,

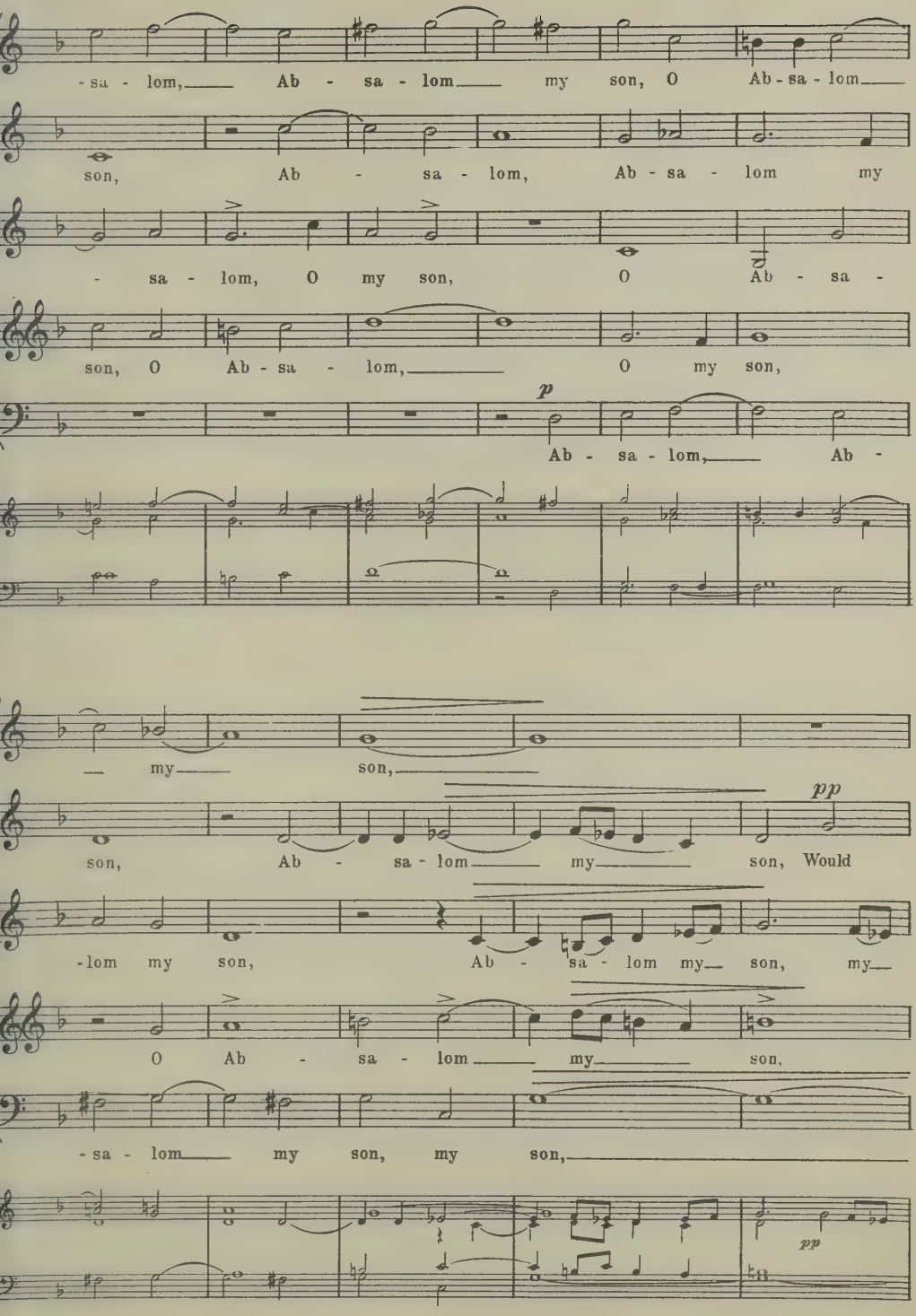

p
and wept, and wept, and wept,
p
and wept, and wept, and wept,
wept, and wept, and wept, and wept, And
mf
p
and wept, and wept, and wept,
p
and wept, and wept, and wept,
mf
mf
And thus he said, and thus he
mf
And thus he said, and thus he said,
thus he said, and thus he said, and thus
mf
And thus he said, and thus he said,
mf
And thus he said, and thus he said, and thus he

said, and thus he said:
and thus he said, and thus he said, thus he said:
he said, and thus he said:
and thus he said, he said:
said, and thus he said, and thus he said:

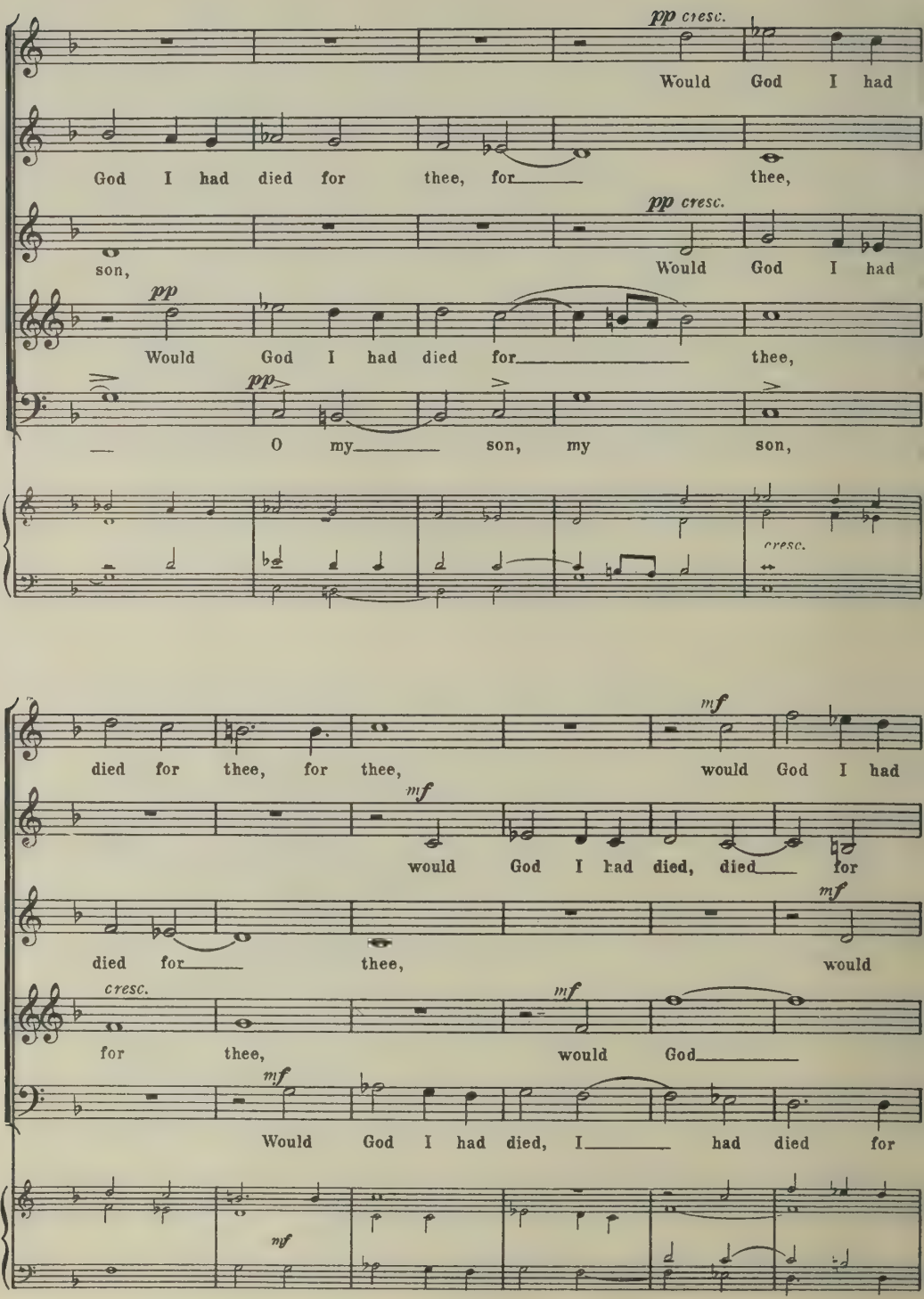

p
O my
p
O my son, my son, O
O my son, O my son,
p
O my son, my son, my son,
p
O

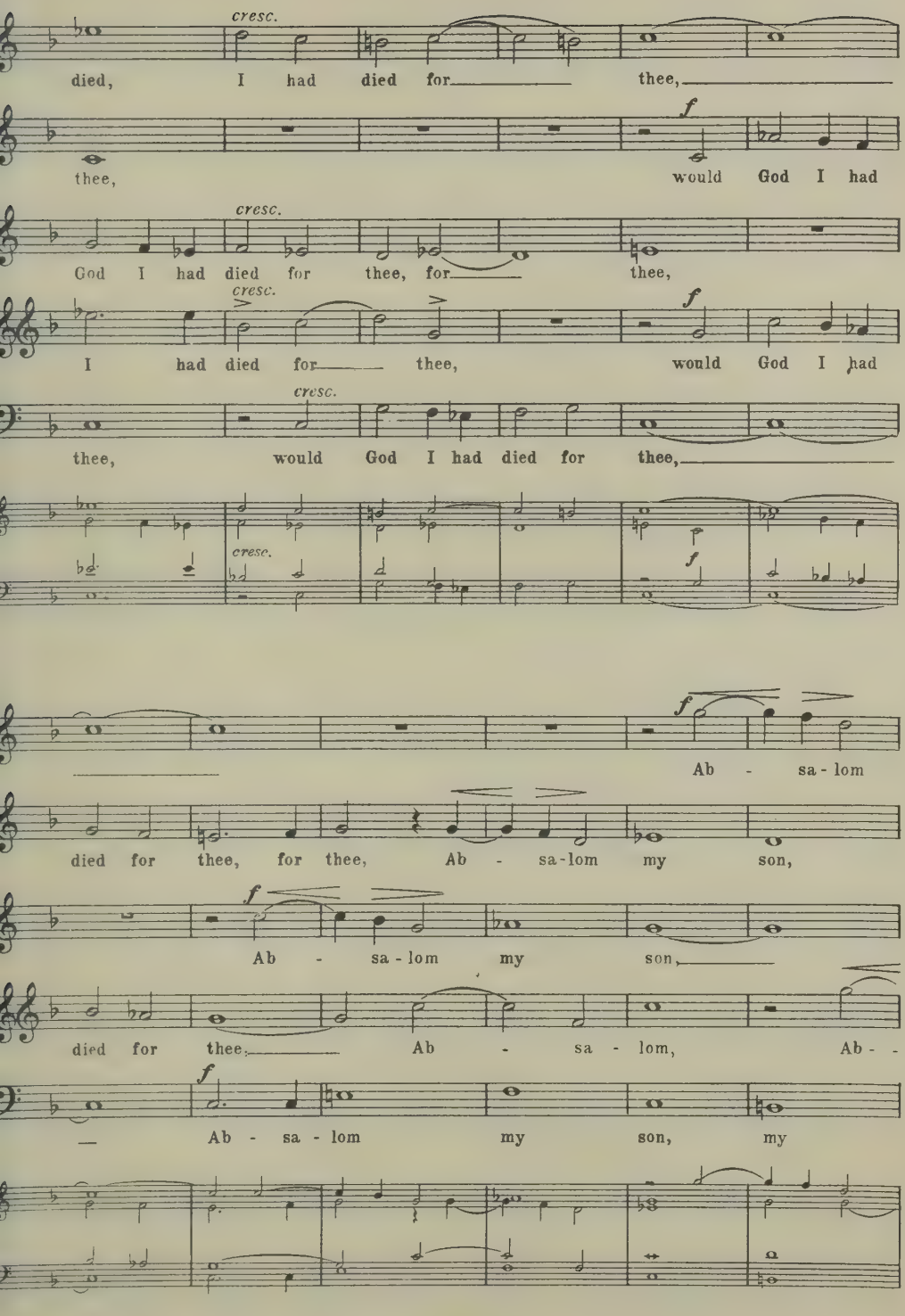

son, my son, my son, O
my son, my son,
O my
O my son, my son,
my son, my son, O my son, my
my son, my son, Ab - sa -
cresc.
O my son, my son, Ab -
cresc.
son, my son, my son, my son, Ab - sa - lom
O my son,
son, my son, my son, my son,
cresc.

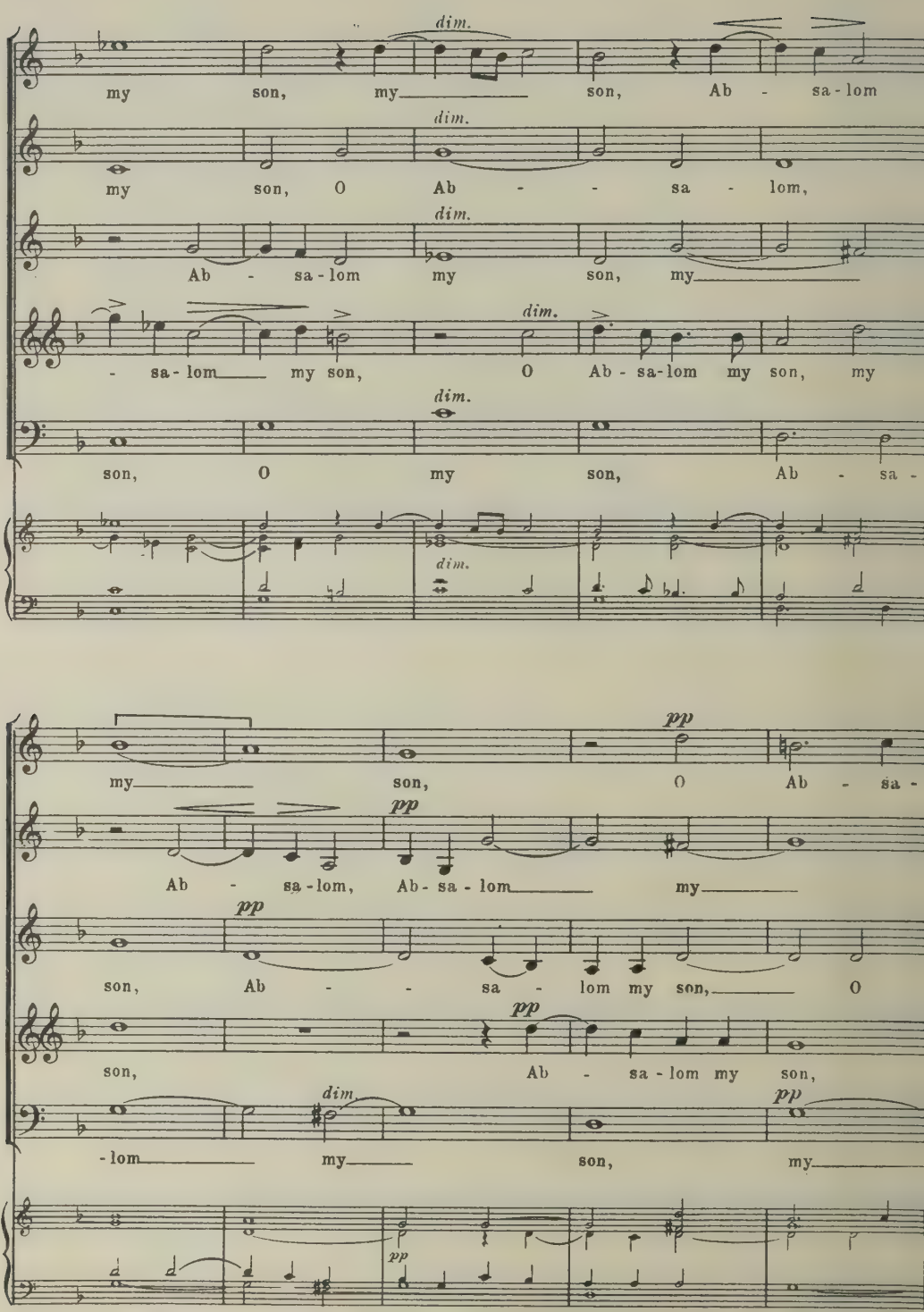

-lom my soń, Ab - sa - lom my son, Ab -
- sa - lom my son, O my son,
my son, my son, O Ab - sa - lom my
cresc.
Ab - sa - lom my son, my son,
Ab - sa - lom
- sa - lom my son, my son, Ab - sa - lom
my son, Ab - sa - lom my son, O my
son, O my son, Ab - sa - lom my son,
Ab - sa - lom my son, my son, Ab - sa -
my son, Ab - sa - lom, Ab -

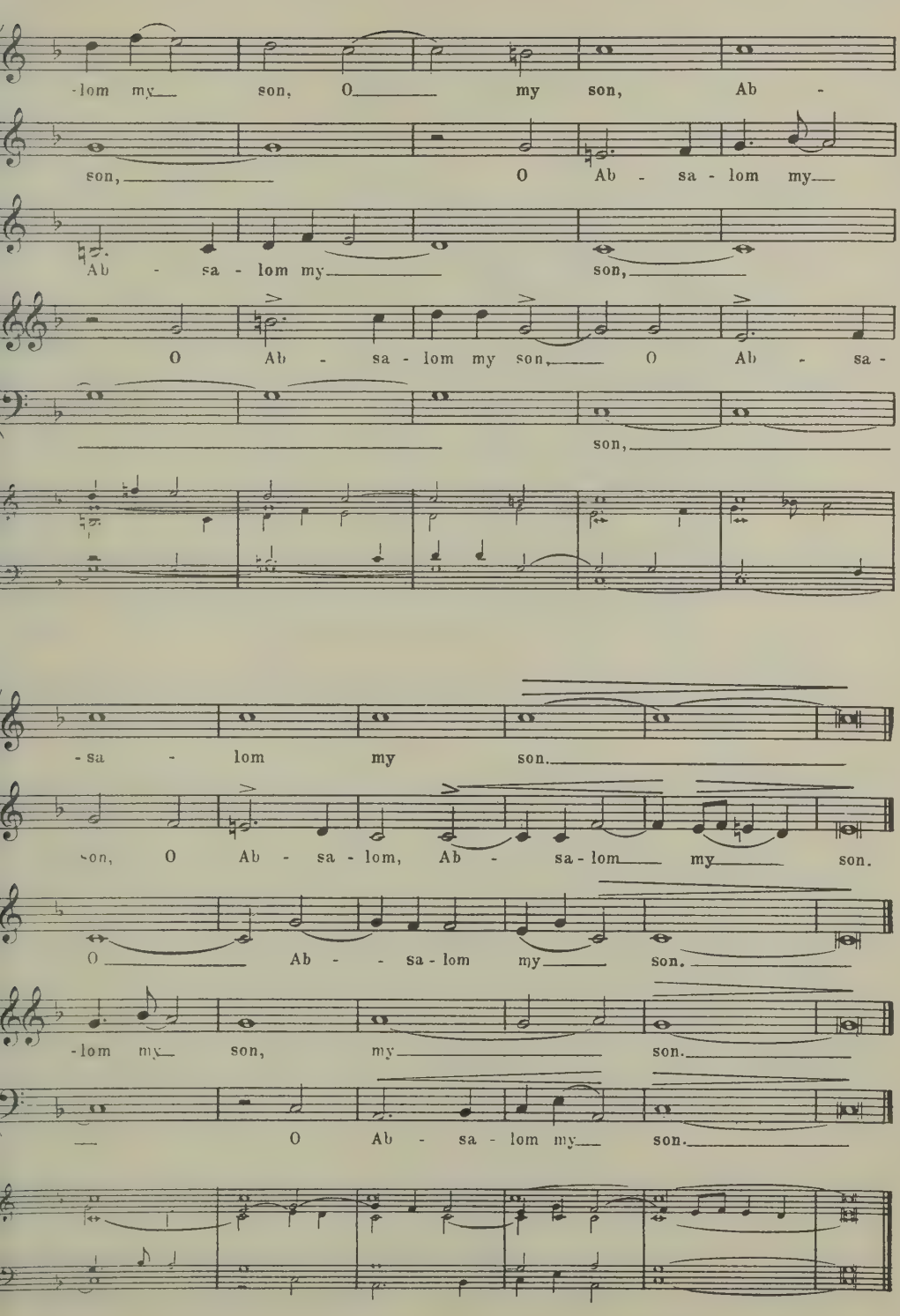

dim.
my son, my son, my son, Ab -
dim.
son, O my son,
dim.
Ab - sa - lom my son,
dim.
-lom my son, my son,
dim.
- sa - lom my son, my son,
dim.
p
- sa - lom, Ab -
p
Ab - sa - lom, Ab - sa - lom my
p
Ab - sa - lom, Ab - sa - lom my son, Ab -
p
Ab - sa - lom, Ab - sa - lom my


-sa - lom, Ab - sa - lom my son, O Ab - sa - lom
son, Ab - sa - lom, Ab - sa - lom my
- sa - lom, O my son, O Ab - sa -
son, O Ab - sa - lom, O my son,
p
Ab - sa - lom, Ab -
my son,
pp
son, Ab - sa - lom my son, Would
-lom my son, Ab - sa - lom my son, my
O Ab - sa - lom my son,
-sa - lom my son, my son,
pp


pp cresc.
Would God I had
God I had died for thee, for thee,
pp cresc.
son, Would God I had
pp
Would God I had died for thee,
pp
O my son, my son,
cresc.
mf
died for thee, for thee, would God I had
mf
would God I had died, died for
mf
died for thee, would
cresc.
mf
for thee, would God
mf
Would God I had died, I had died for
mf

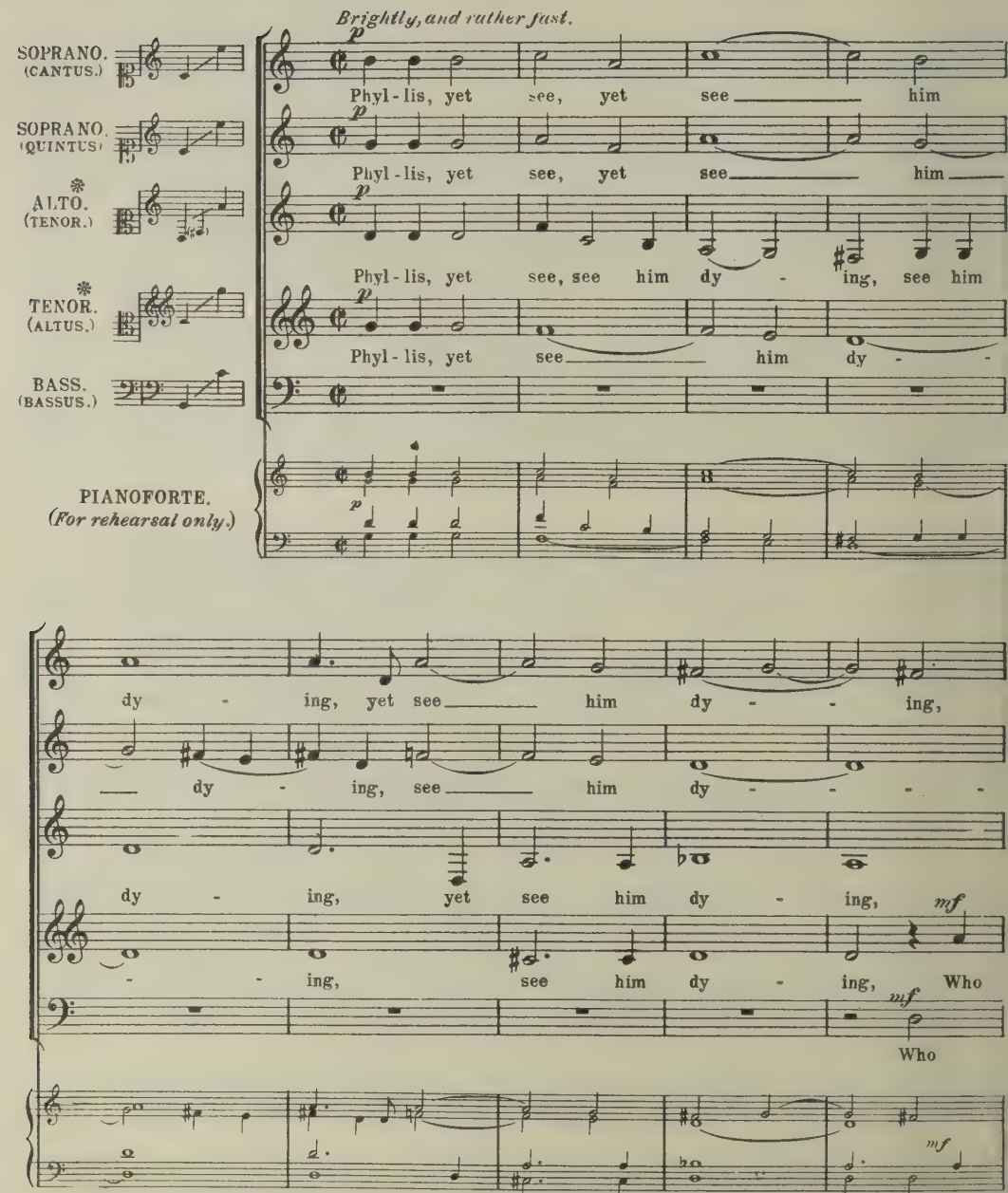

cresc.
died, I had died for thee,
f
thee, would God I had
cresc.
God I had died for thee, for thee,
cresc.
f
I had died for thee, would God I had
cresc.
thee, would God I had died for thee,
cresc.
f
Ab - sa - lom
died for thee, for thee, Ab - sa - lom my son,
f
Ab - sa - lom my son,
died for thee, Ab - sa - lom, Ab - -
f
Ab - sa - lom my son, my


dim.
my son, my son, Ab - sa-lom
dim.
my son, O Ab - - sa - lom,
dim.
Ab - sa-lom my son, my
dim.
- sa-lom my son, O Ab-sa-lom my son, my
dim.
son, O my son, Ab - sa -
dim.
pp
my son, O Ab - sa -
pp
Ab - sa-lom, Ab-sa-lom my
pp
son, Ab - - sa - lom my son, O
pp
son, Ab - sa-lom my son,
dim.
pp
-lom my son, my
pp


-lom my son, O my son, Ab -
son, O Ab - sa - lom my
Ab - sa - lom my son,
O Ab - sa - lom my son, O Ab - sa -
son,
-sa - lom my son.
son, O Ab - sa - lom, Ab - sa - lom my son.
O Ab - - sa - lom my son.
-lom my son, my son.
O Ab - sa - lom my son.

Nº 20. PHYLLIS, YET SEE HIM DYING.

To Mr. *Nicholas Carlton.*


Brightly, and rather fast.
SOPRANO. (CANTUS.)
SOPRANO. (QUINTUS)
ALTO. (TENOR.)
TENOR. (ALTUS.)
BASS. (BASSUS.)
PIANOFORTE. (For rehearsal only.)
p
Phyl - lis, yet see, yet see him
Phyl - lis, yet see, yet see him
Phyl - lis, yet see, see him dy - ing, see him
Phyl - lis, yet see him dy - -
dy - ing, yet see him dy - ing,
dy - ing, see him dy - - -
dy - ing, yet see him dy - ing,
mf
- - ing, see him dy - ing, Who
mf
Who
mf

*The Alto part of this number is printed in the Tenor part-book and *vice versâ*. The octave may be substituted for the low D in the Alto part.

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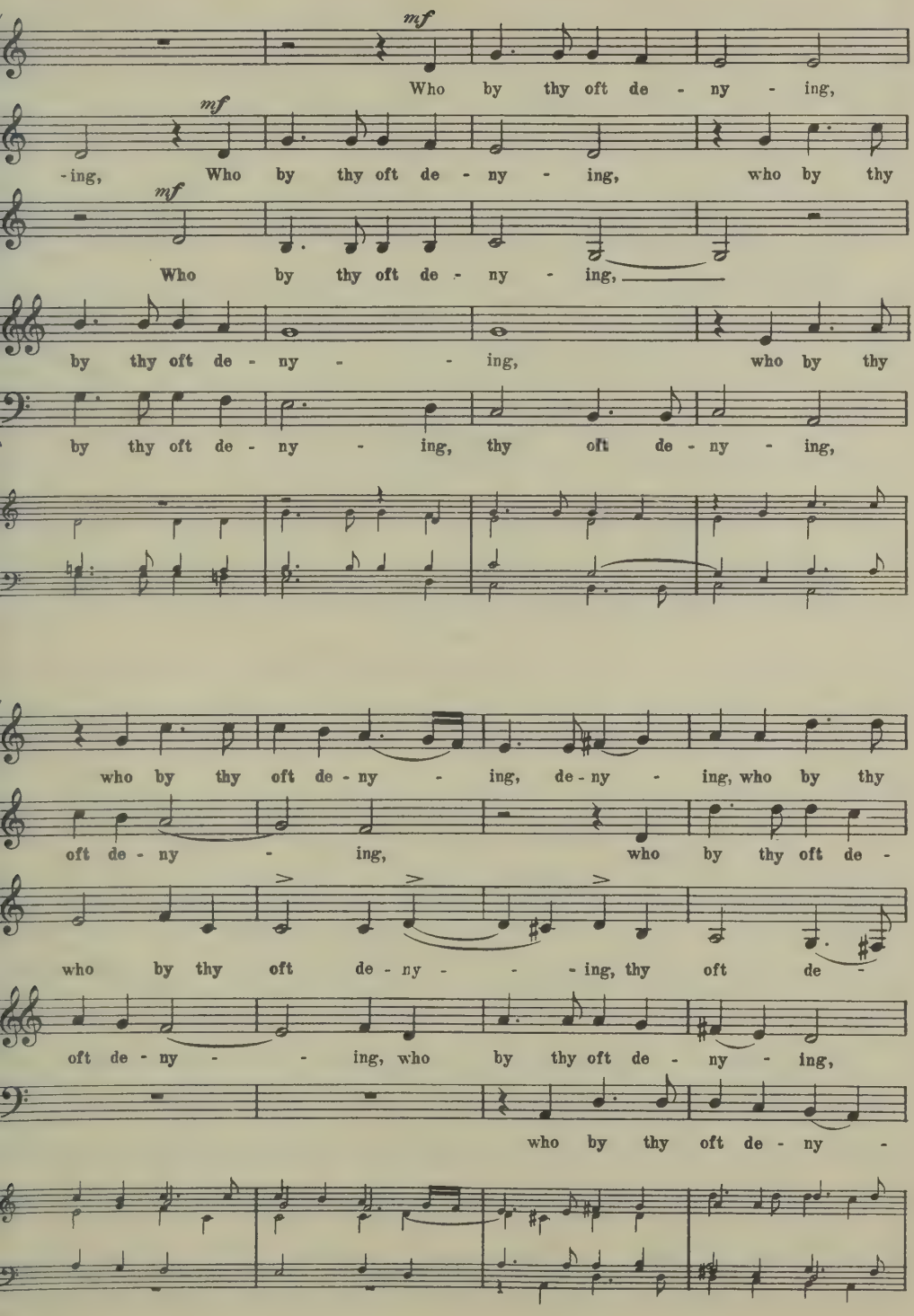
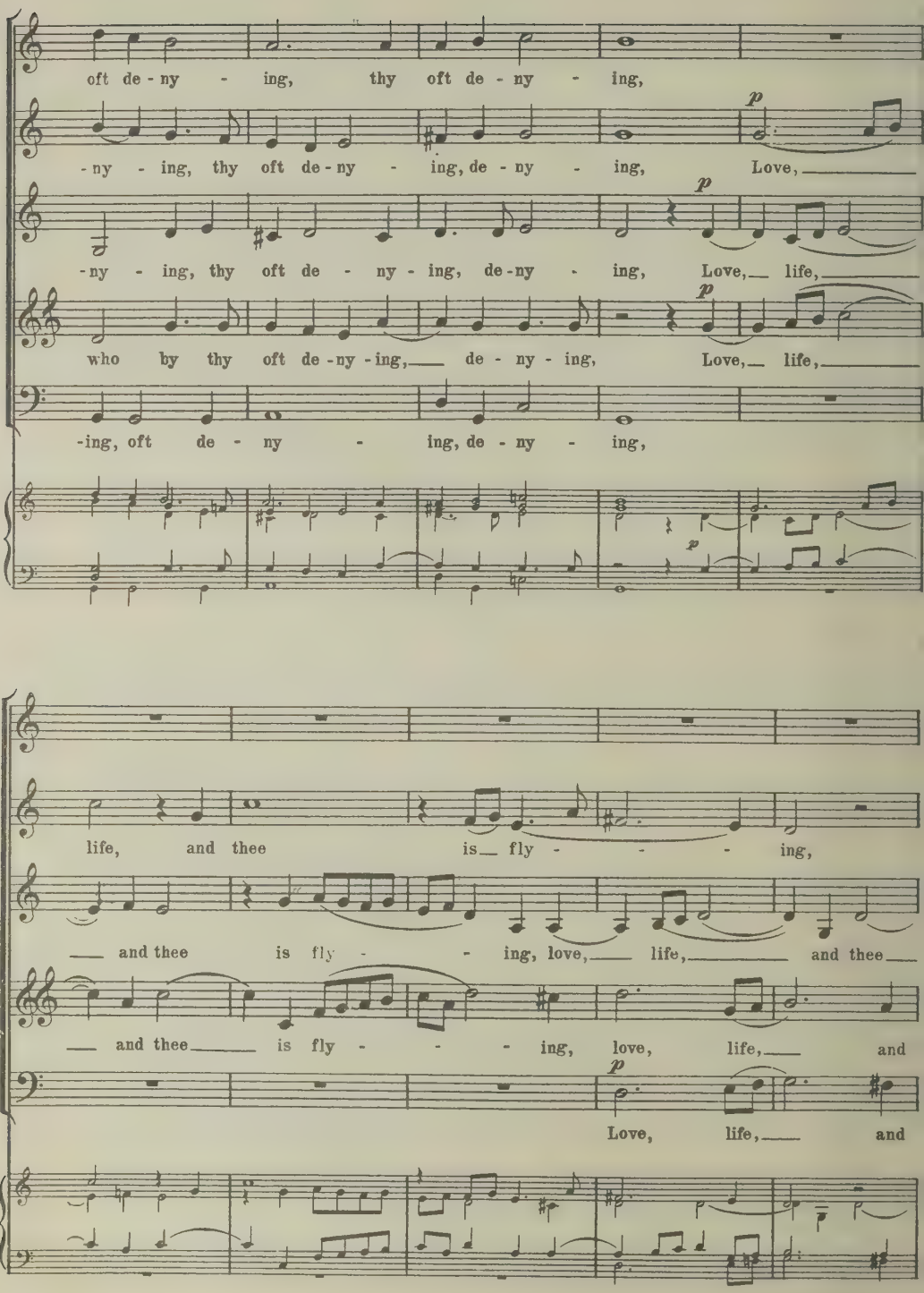
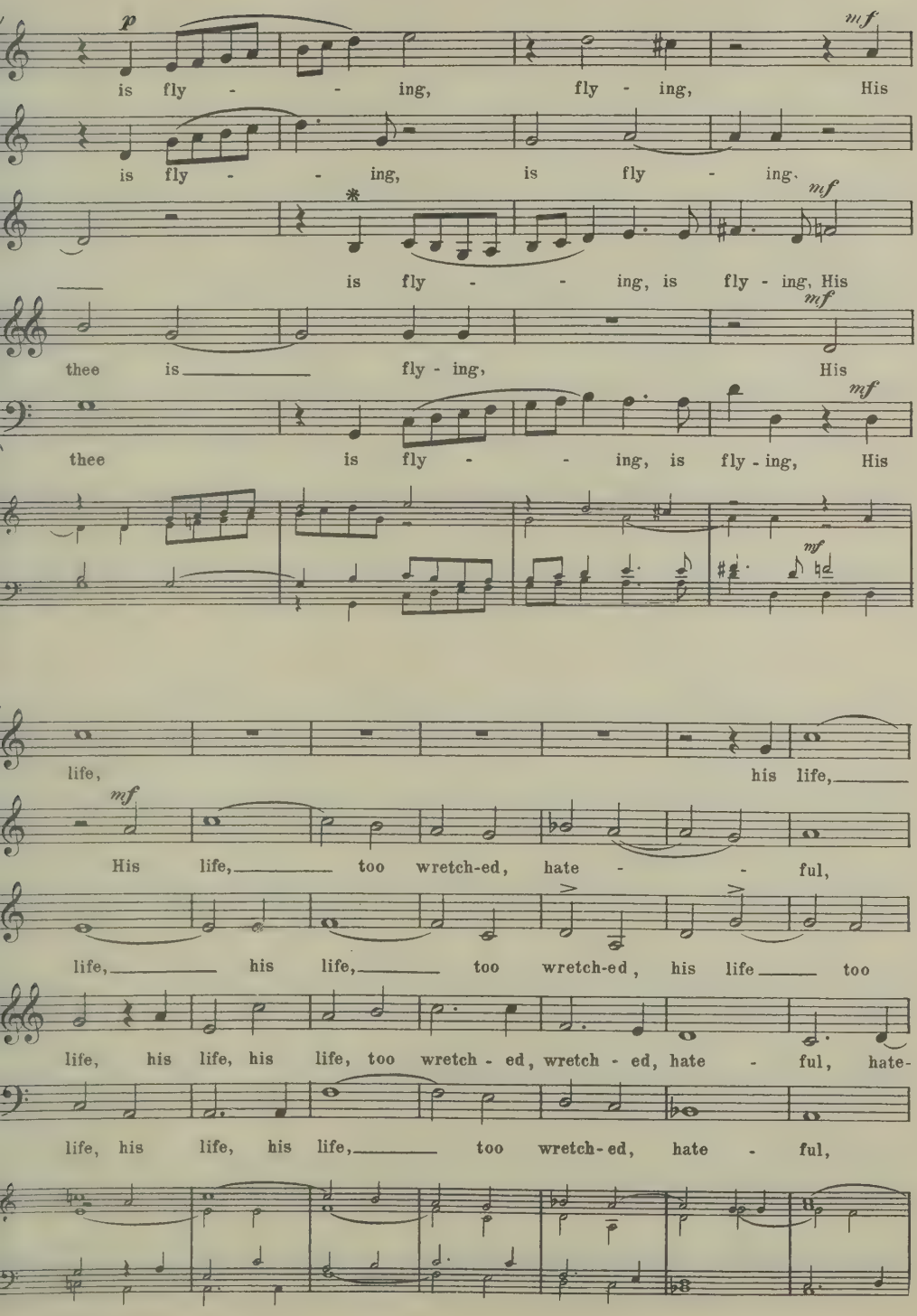
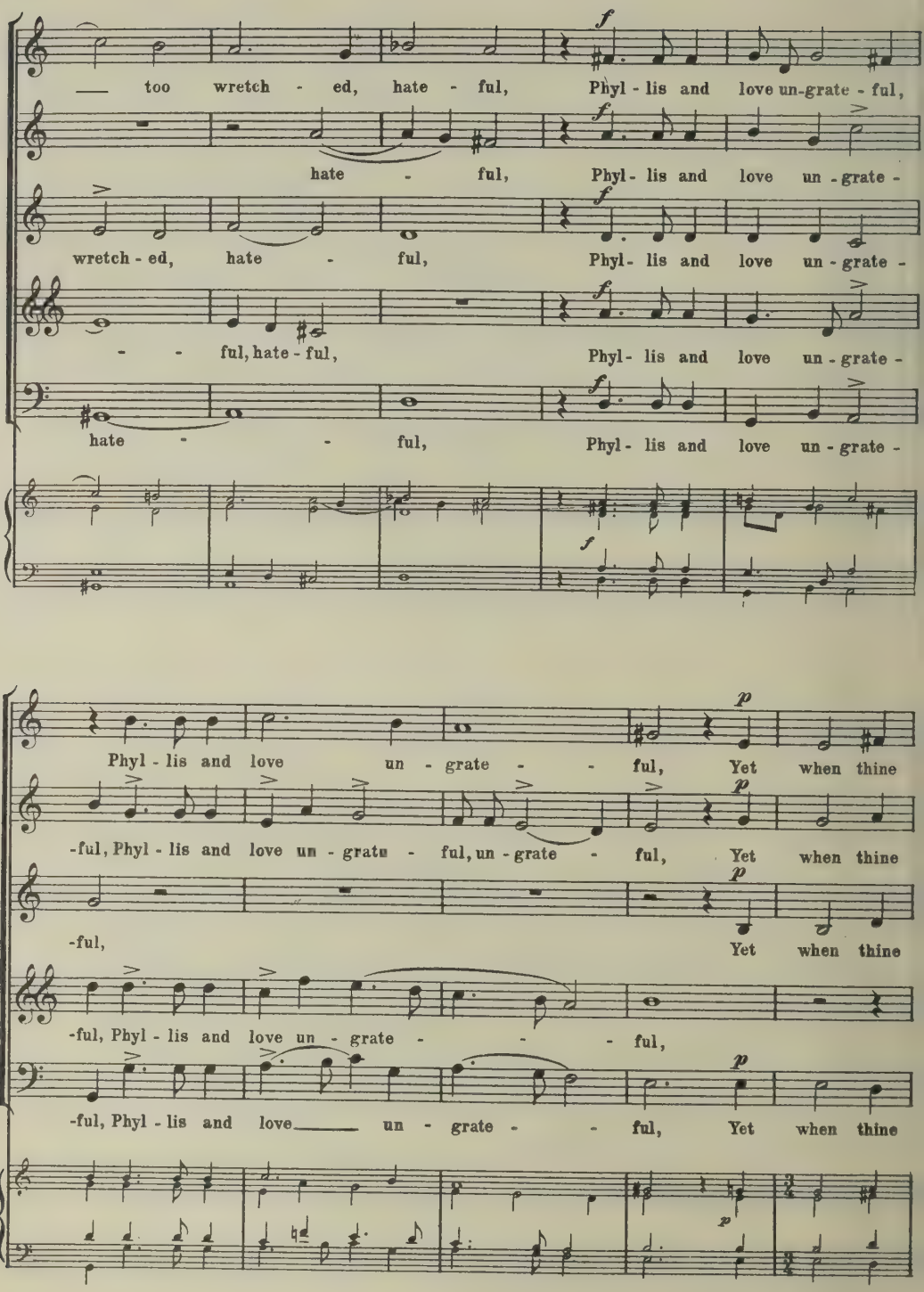
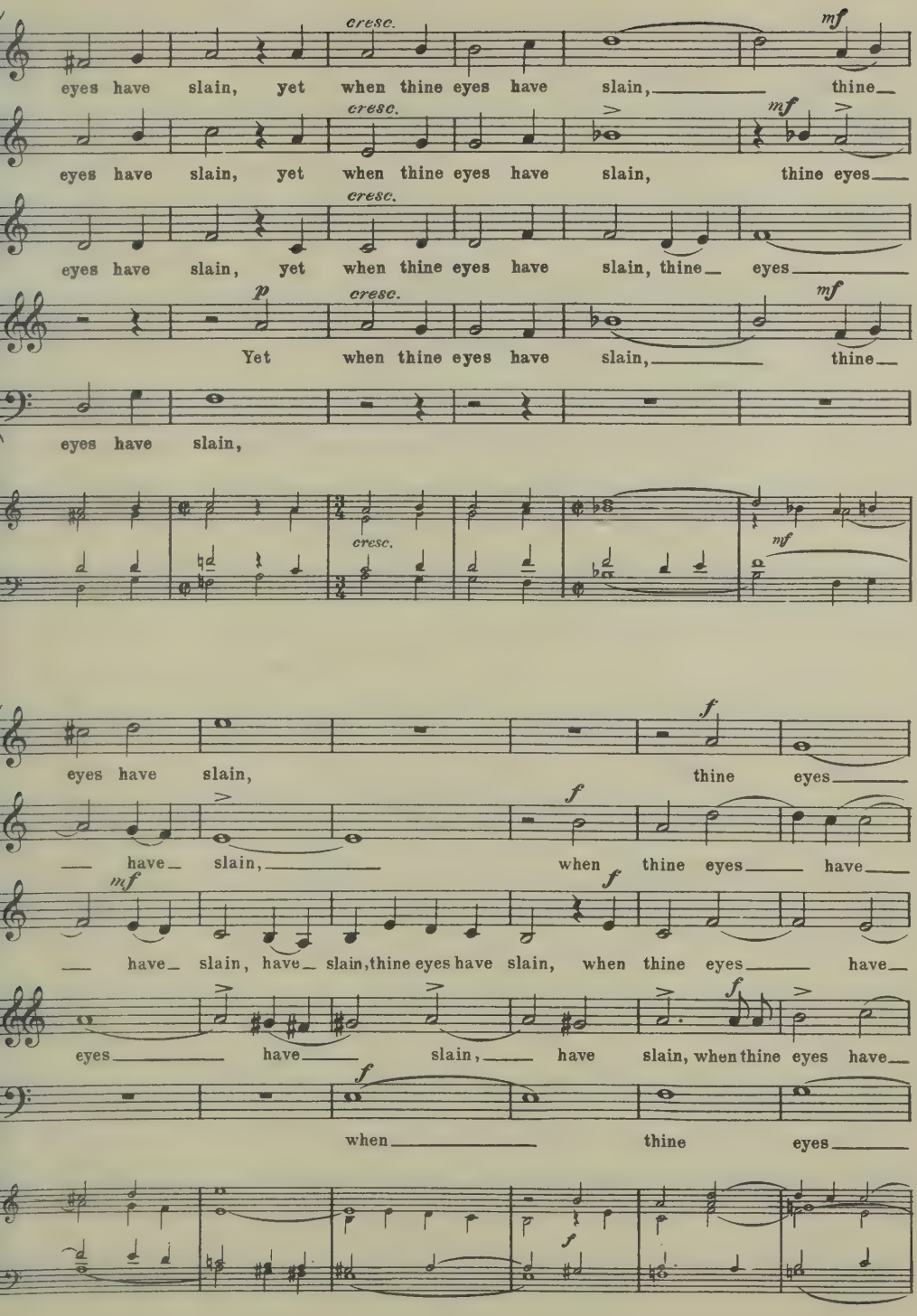

mf
Who by thy oft de - ny - ing,
-ing, Who by thy oft de - ny - ing, who by thy
Who by thy oft de - ny - ing,
by thy oft de - ny - ing, who by thy
by thy oft de - ny - ing, thy oft de - ny - ing,
who by thy oft de - ny - ing, de - ny - ing, who by thy
oft de - ny - ing, who by thy oft de -
who by thy oft de - ny - - - ing, thy oft de -
oft de - ny - - ing, who by thy oft de - ny - ing,
who by thy oft de - ny -

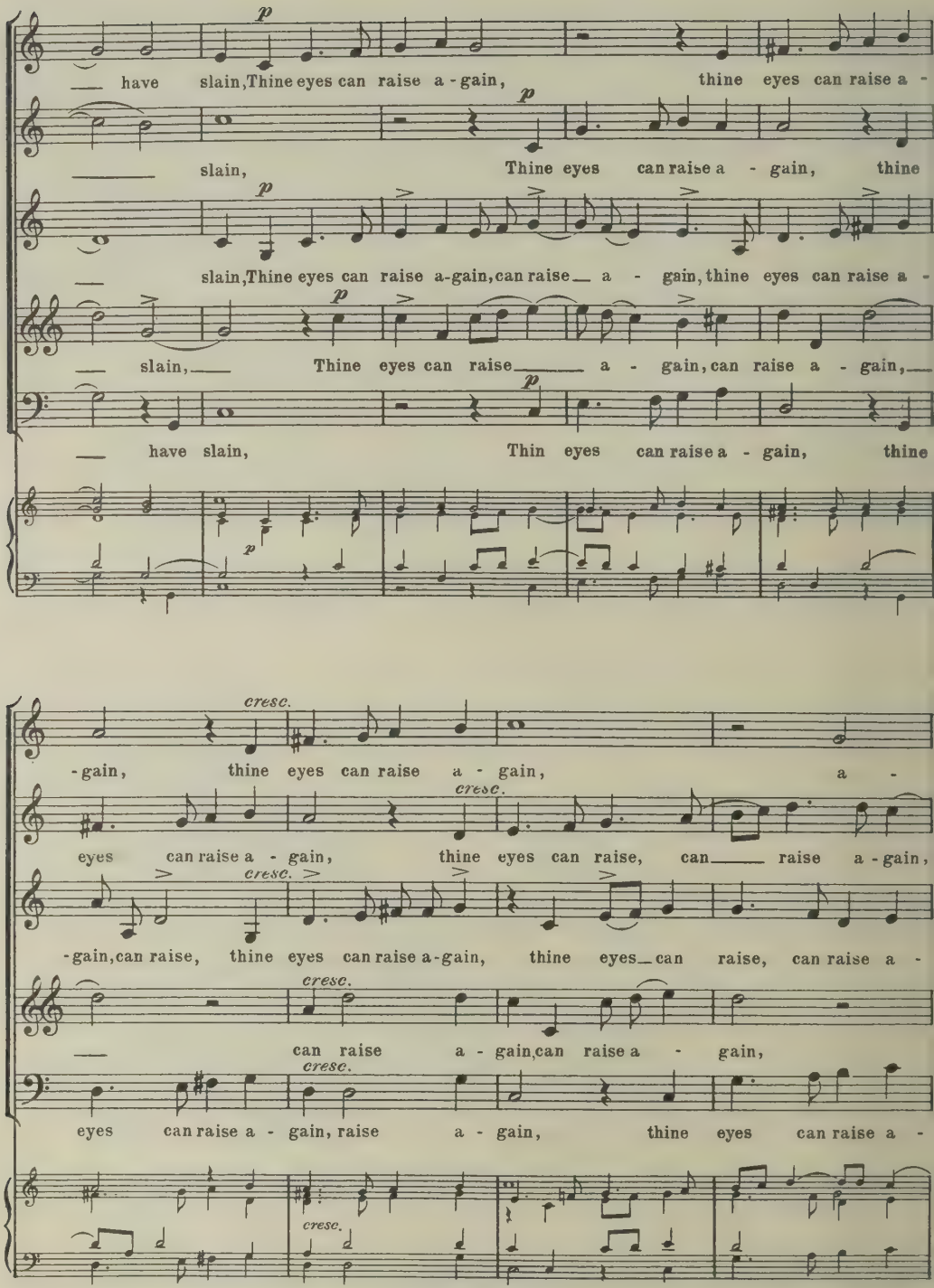

oft de - ny - ing, thy oft de - ny - ing,
- ny - ing, thy oft de - ny - ing, de - ny - ing, Love,
- ny - ing, thy oft de - ny - ing, de - ny - ing, Love, life,
who by thy oft de - ny - ing, de - ny - ing, Love, life,
- ing, oft de - ny - ing, de - ny - ing,
life, and thee is fly - - - ing,
and thee is fly - - ing, love, life, and thee
and thee is fly - - - ing, love, life, and
Love, life, and

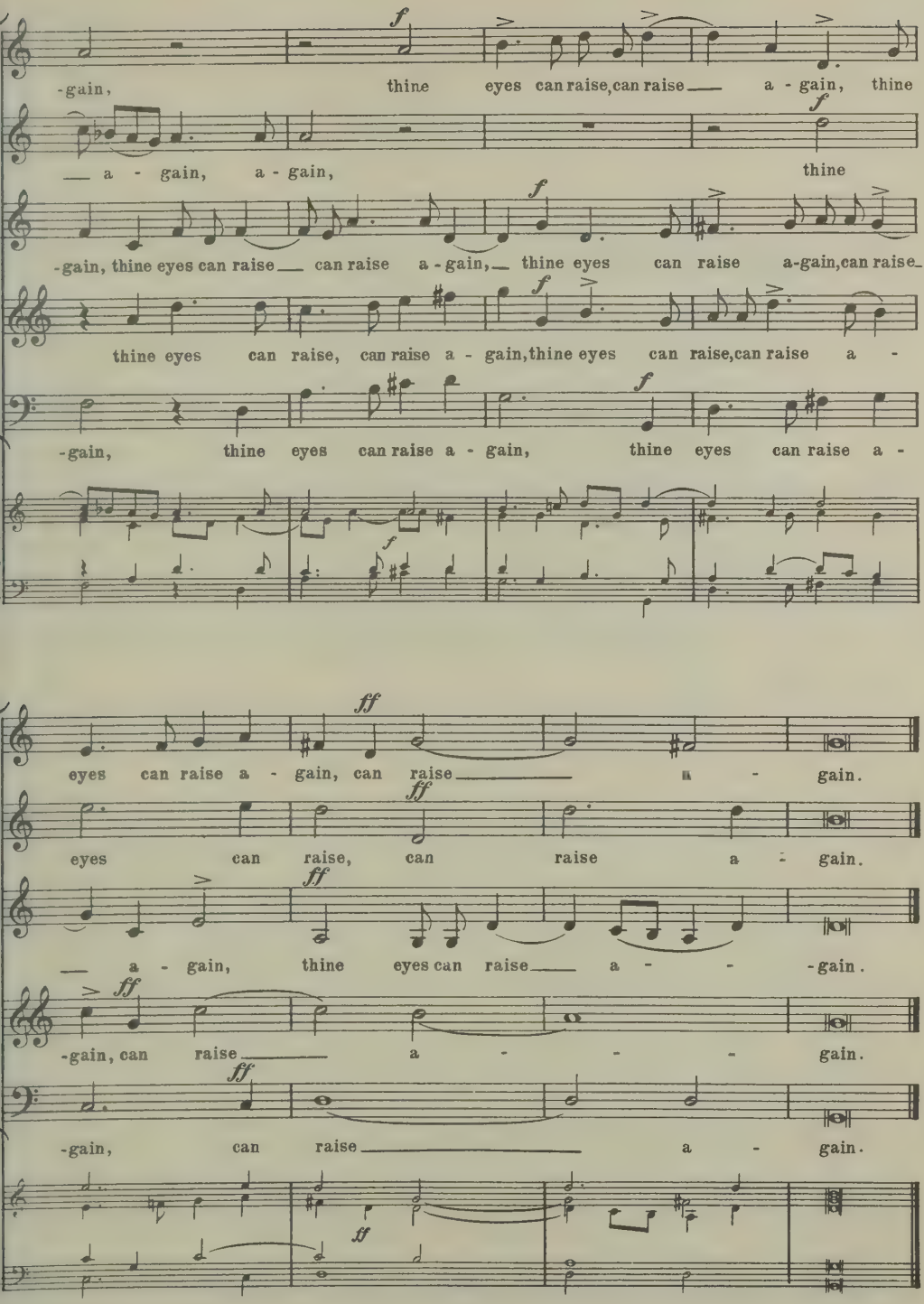

p
mf
is fly - - ing, fly - ing, His
is fly - - ing, is fly - ing,
mf
is fly - - ing, is fly - ing, His
mf
thee is fly - ing, His
mf
thee is fly - - ing, is fly - ing, His
mf
life, his life,
mf
His life, too wretch-ed, hate - ful,
life, his life, too wretch-ed, his life too
life, his life, his life, too wretch - ed, wretch - ed, hate - ful, hate-
life, his life, his life, too wretch-ed, hate - ful,

This note is printed C in the original edition.


— too wretch - ed, hate - ful, Phyl - lis and love un-grate - ful,
hate - ful, Phyl - lis and love un - grate -
wretch - ed, hate - ful, Phyl - lis and love un - grate -
- - ful, hate - ful, Phyl - lis and love un - grate -
hate - - ful, Phyl - lis and love un - grate -
Phyl - lis and love un - grate - - ful, Yet when thine
-ful, Phyl - lis and love un - grate - ful, un - grate - ful, Yet when thine
-ful, Yet when thine
-ful, Phyl - lis and love un - grate - - - ful,
-ful, Phyl - lis and love— un - grate - - ful, Yet when thine

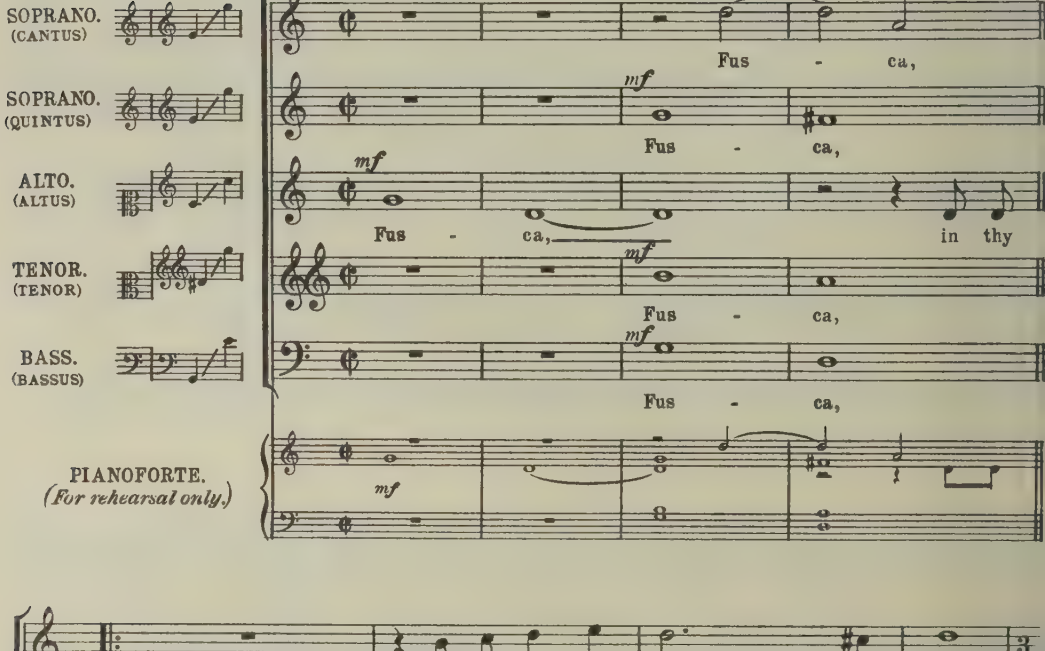

cresc.
mf
eyes have slain, yet when thine eyes have slain, thine
cresc.
mf
eyes have slain, yet when thine eyes have slain, thine eyes
cresc.
eyes have slain, yet when thine eyes have slain, thine eyes
p
cresc.
mf
Yet when thine eyes have slain, thine
eyes have slain,
cresc.
mf
f
eyes have slain, thine eyes
f
have slain, when thine eyes have
mf
f
have slain, have slain, thine eyes have slain, when thine eyes have
f
eyes have slain, have slain, when thine eyes have
f
when thine eyes
f

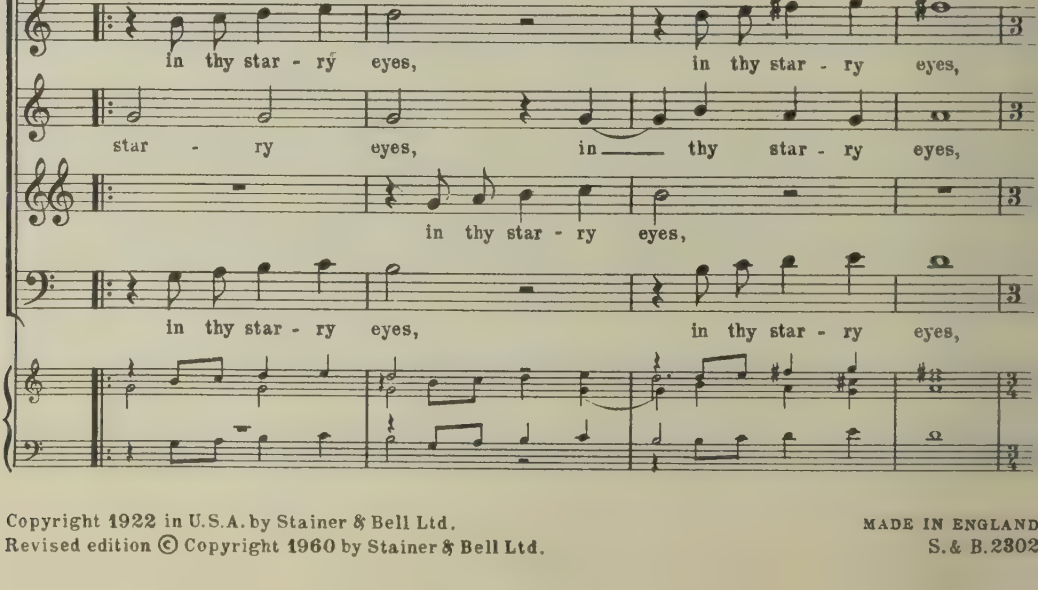

p
— have slain, Thine eyes can raise a - gain, thine eyes can raise a -
p
— slain, Thine eyes can raise a - gain, thine
p
— slain, Thine eyes can raise a-gain, can raise — a - gain, thine eyes can raise a -
p
— slain, — Thine eyes can raise — a - gain, can raise a - gain, —
p
— have slain, Thin eyes can raise a - gain, thine
p
cresc.
-gain, thine eyes can raise a - gain, a -
cresc.
eyes can raise a - gain, thine eyes can raise, can — raise a - gain,
cresc.
-gain, can raise, thine eyes can raise a-gain, thine eyes — can raise, can raise a -
cresc.
— can raise a - gain, can raise a - gain,
cresc.
eyes can raise a - gain, raise a - gain, thine eyes can raise a -
cresc.


-gain, thine eyes can raise, can raise a - gain, thine
a - gain, a - gain, thine
-gain, thine eyes can raise can raise a - gain, thine eyes can raise a-gain, can raise
thine eyes can raise, can raise a - gain, thine eyes can raise, can raise a -
-gain, thine eyes can raise a - gain, thine eyes can raise a -
eyes can raise a - gain, can raise a - gain.
eyes can raise, can raise a - gain.
a - gain, thine eyes can raise a - - -gain.
-gain, can raise a - - - gain.
-gain, can raise a - gain.

Nº 21. FUSCA, IN THY STARRY EYES.

To Mr. *Phinees Fletcher.*




in thy star - ry eyes, thine eyes,
in thy star - ry eyes, in thy star - ry eyes,
star - ry eyes, in thy star - ry eyes,
in thy star - ry eyes,
in thy star - ry eyes, in thy star - ry eyes,

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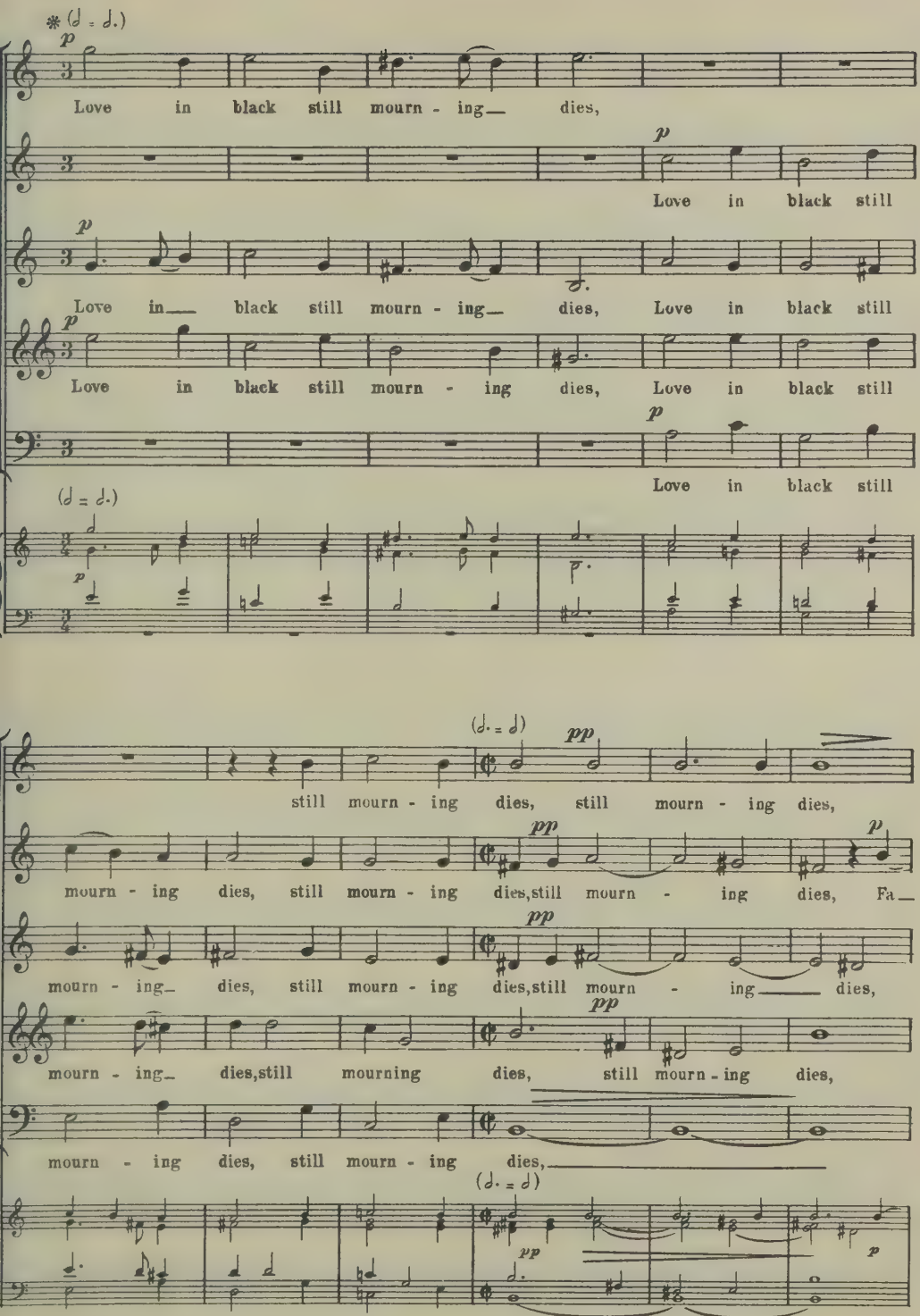
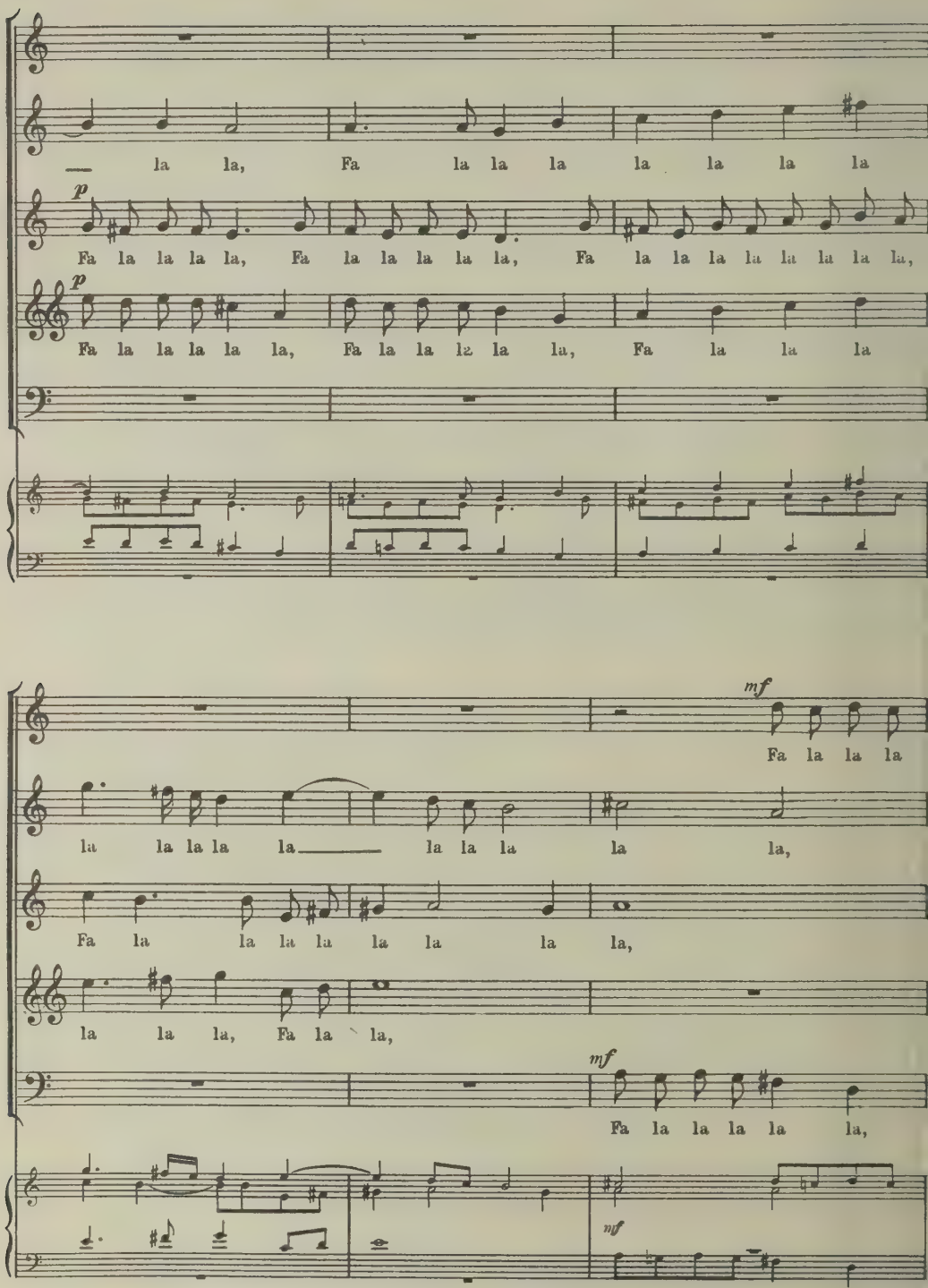
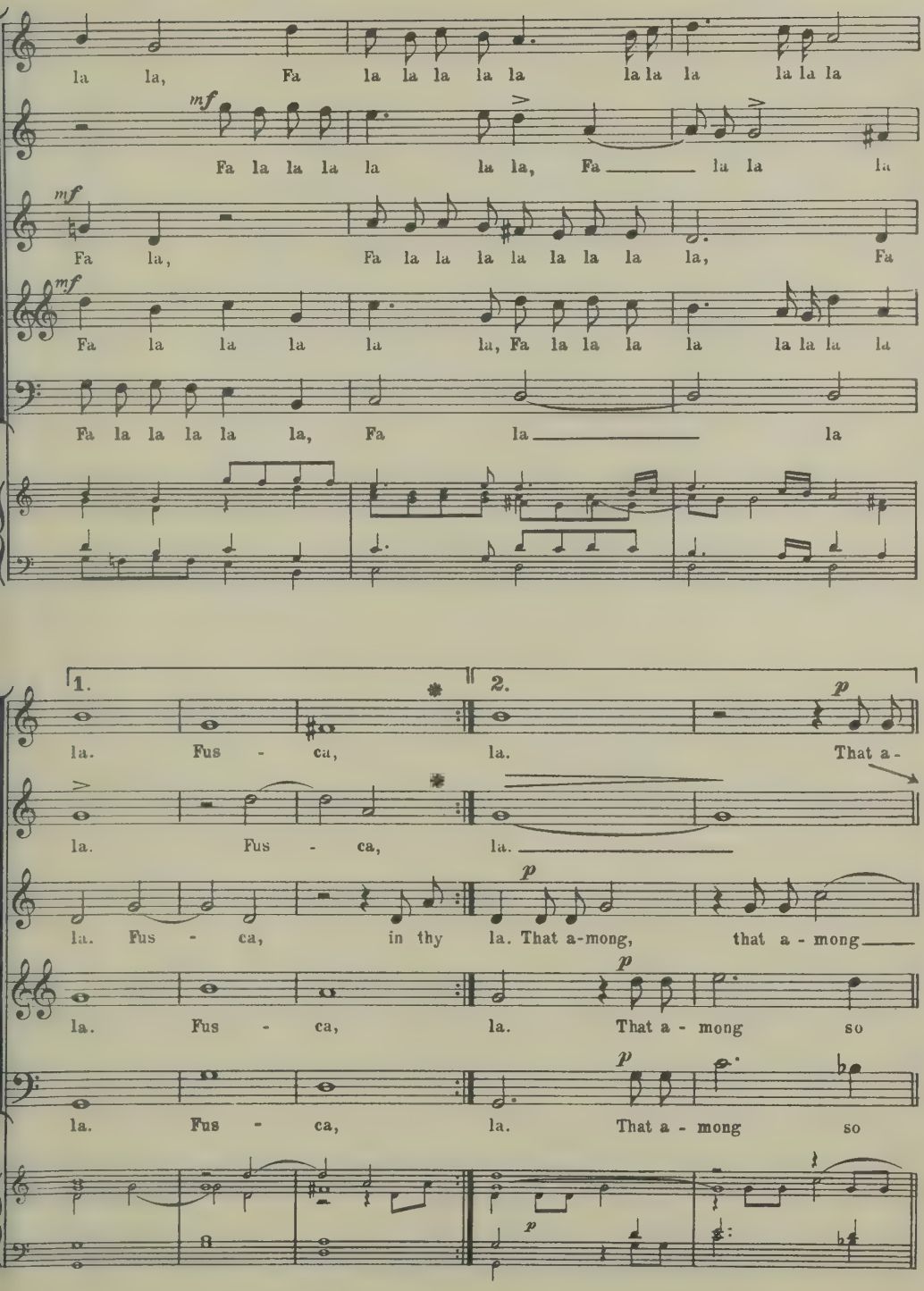
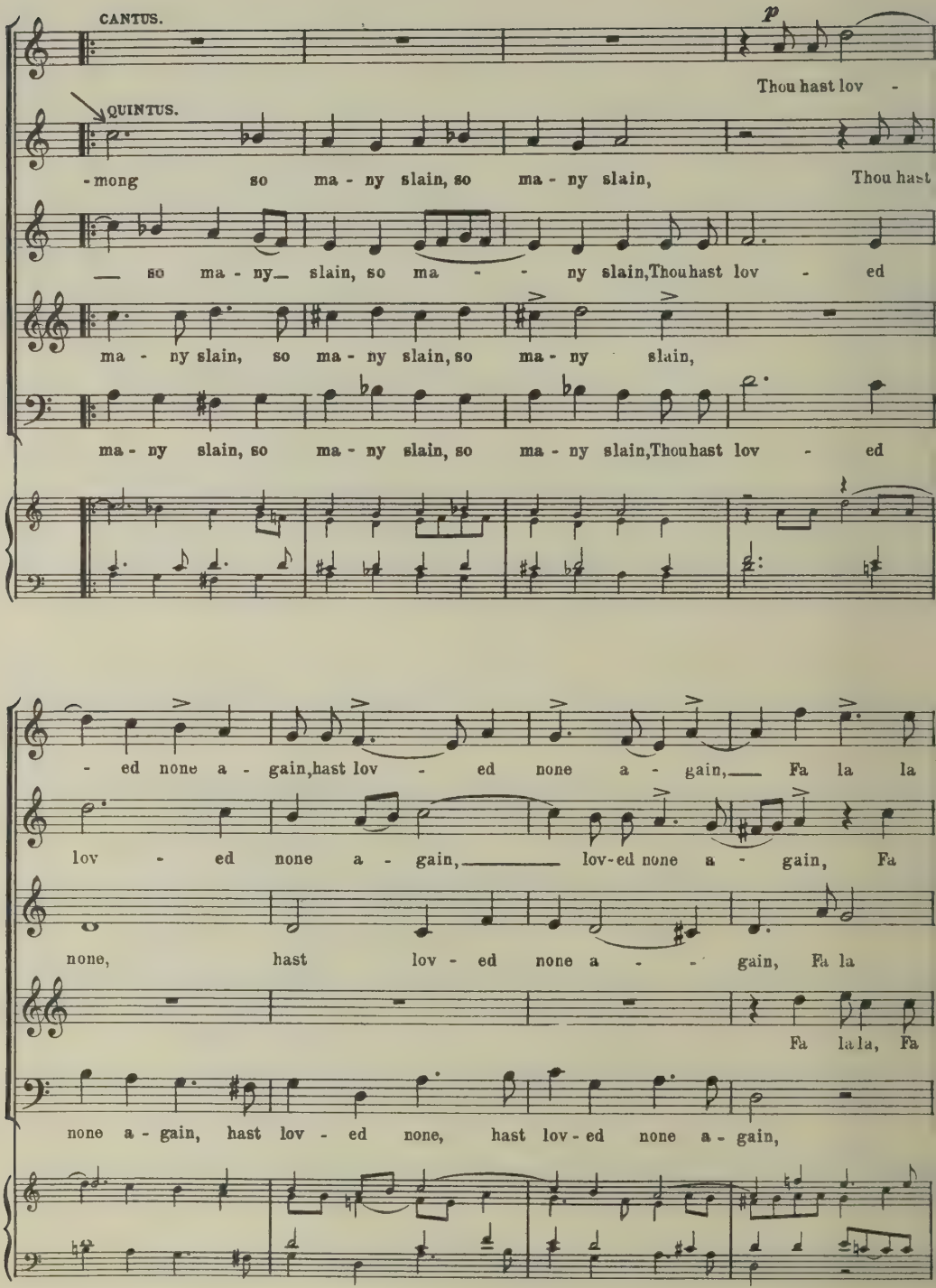

* (𝅗𝅥 = 𝅗𝅥.)
p
Love in black still mourn - ing dies,
Love in black still
Love in black still mourn - ing dies, Love in black still
Love in black still mourn - ing dies, Love in black still
Love in black still
(𝅗𝅥 = 𝅗𝅥.)
(𝅗𝅥. = 𝅗𝅥)
pp
still mourn - ing dies, still mourn - ing dies,
mourn - ing dies, still mourn - ing dies, still mourn - ing dies, Fa—
mourn - ing— dies, still mourn - ing dies, still mourn - ing dies,
mourn - ing— dies, still mourning dies, still mourn - ing dies,
mourn - ing dies, still mourn - ing dies,
(𝅗𝅥. = 𝅗𝅥)

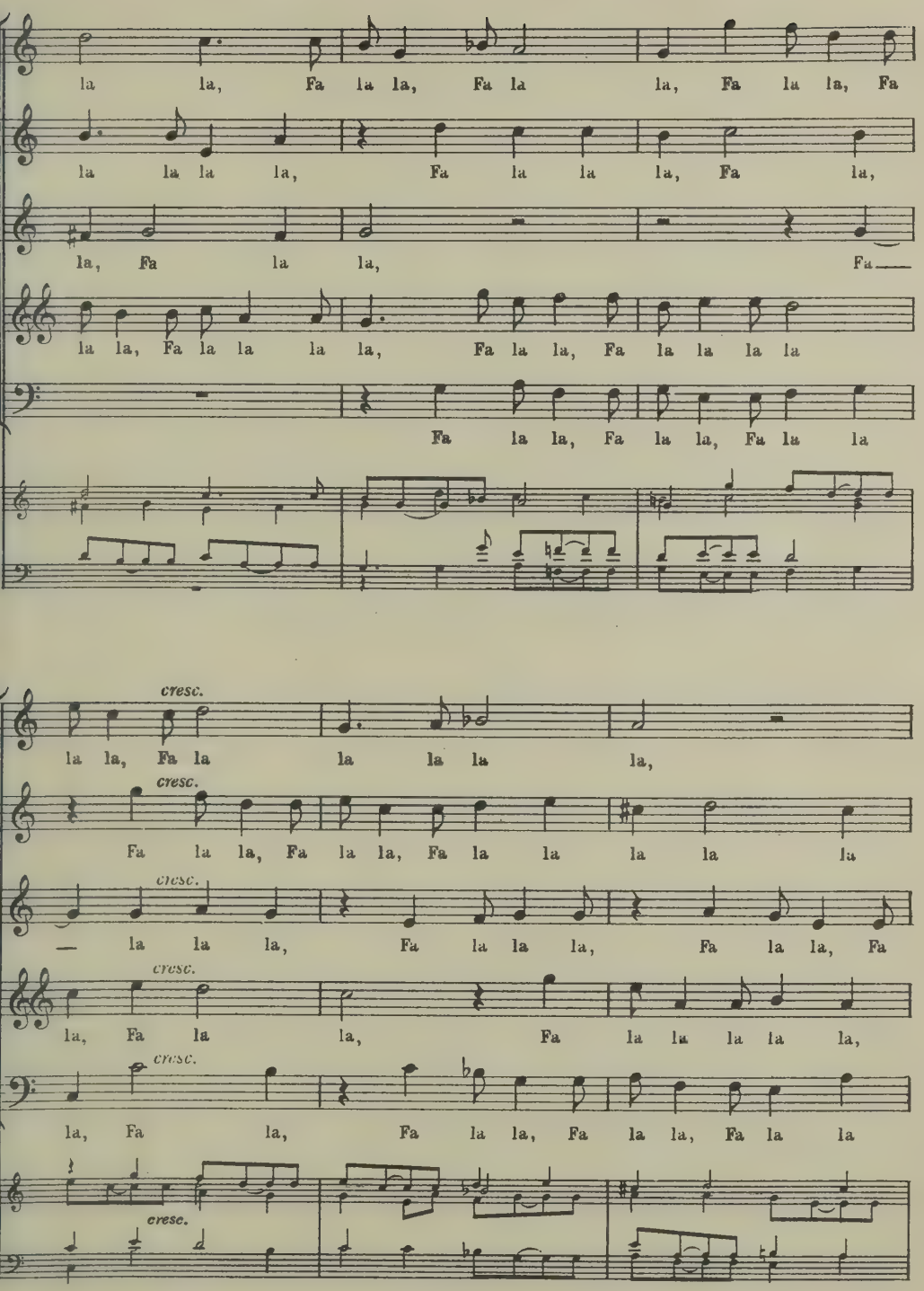
In allusion to the words, black notation was here employed by the composer in the original edition. *Note-values quartered.*

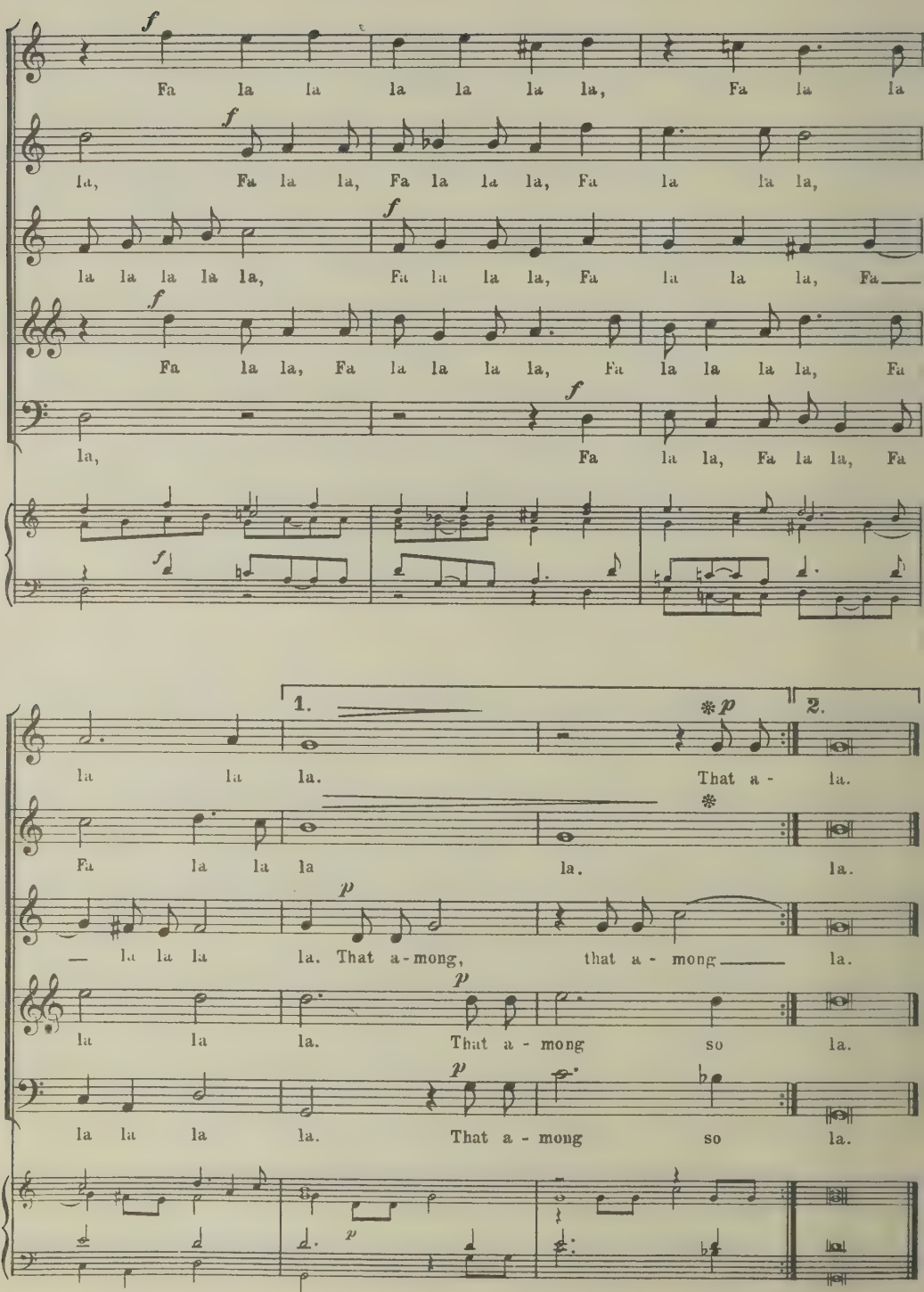

— la la, Fa la la la la la la la
p
Fa la la la la la, Fa la la la la la, Fa la la la la la la la la,
p
Fa la la la la la, Fa la la la la la, Fa la la la
mf
Fa la la la
la la la la la la la la la la,
Fa la la la la la la la la,
la la la, Fa la la,
mf
Fa la la la la la,
mf


la la, Fa la la la la la la la la la la la
mf
Fa la la la la la la, Fa la la la
mf
Fa la, Fa la la la la la la la, Fa
mf
Fa la la la la la, Fa la la la la la la la
Fa la la la la la la, Fa la la
1.
2.
la. Fus - ca, la. That a-
la. Fus - ca, la.
la. Fus - ca, in thy la. That a-mong, that a - mong
la. Fus - ca, la. That a - mong so
la. Fus - ca, la. That a - mong so

In this repeat the Cantus and Quintus interchange parts.


CANTUS.
QUINTUS.
p
Thou hast lov -
-mong so ma - ny slain, so ma - ny slain, Thou hast
— so ma - ny— slain, so ma - - ny slain, Thou hast lov - ed
ma - ny slain, so ma - ny slain, so ma - ny slain,
ma - ny slain, so ma - ny slain, so ma - ny slain, Thou hast lov - ed
- ed none a - gain, hast lov - ed none a - gain, Fa la la
lov - ed none a - gain, lov - ed none a - gain, Fa
none, hast lov - ed none a - - gain, Fa la
Fa la la, Fa
none a - gain, hast lov - ed none, hast lov - ed none a - gain,

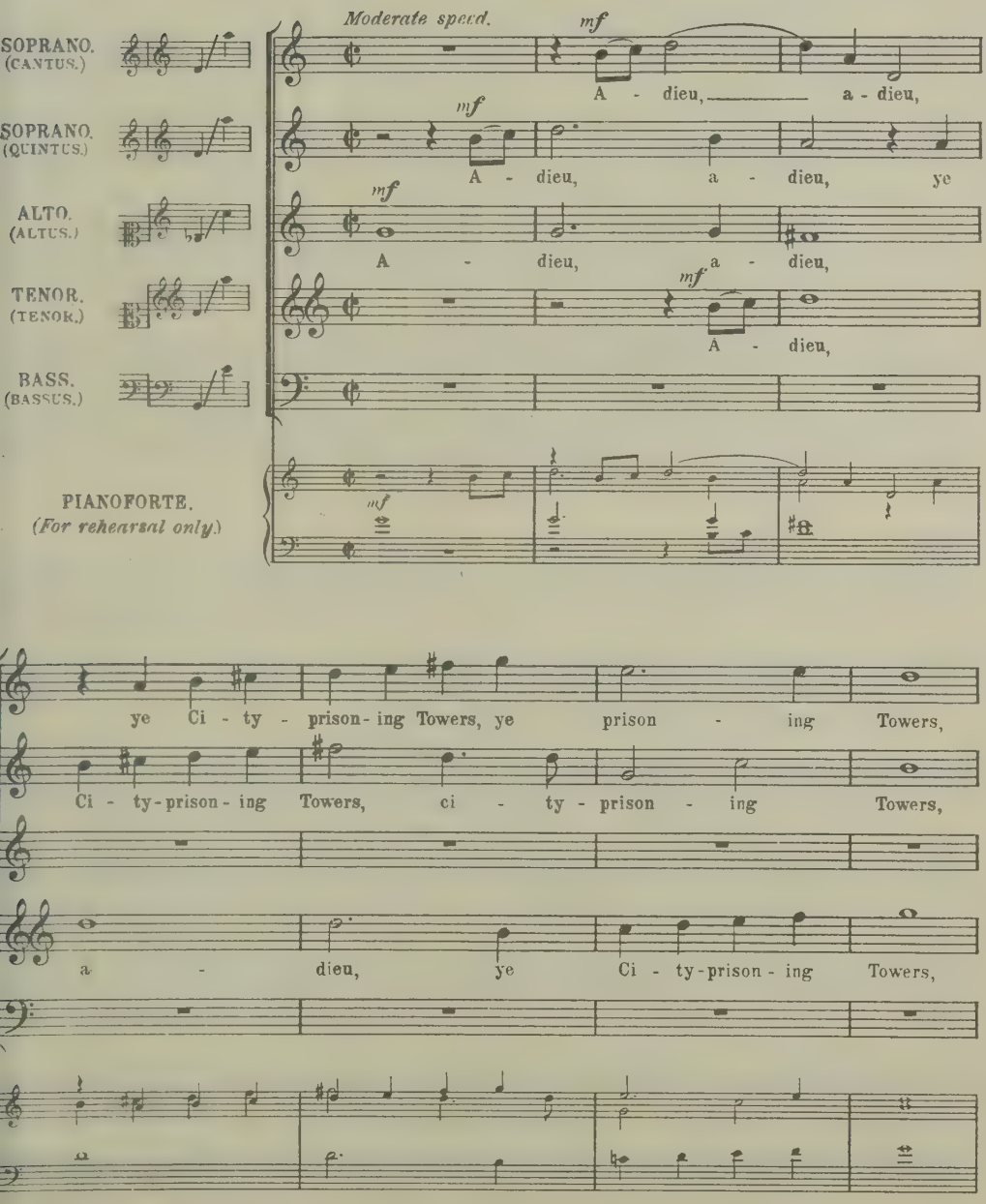

la la, Fa la la, Fa la la, Fa la la, Fa
la la la la, Fa la la la, Fa la,
la, Fa la la, Fa
la la, Fa la la la la, Fa la la, Fa la la la la
Fa la la, Fa la la, Fa la la
cresc.
la la, Fa la la la la,
cresc.
Fa la la, Fa la la, Fa la la la la la
cresc.
la la la, Fa la la la, Fa la la, Fa
cresc.
la, Fa la la, Fa la la la la la,
cresc.
la, Fa la, Fa la la, Fa la la, Fa la la
cresc.


f
Fa la la la la la la, Fa la la
la, Fa la la, Fa la la la, Fa la la la,
la la la la la, Fa la la la, Fa la la la, Fa
Fa la la, Fa la la la la, Fa la la la la, Fa
la, Fa la la, Fa la la, Fa
1.
2.
*p
la la la. That a - la.
Fa la la la la. la.
— la la la la. That a - mong, that a - mong — la.
la la la. That a - mong so la.
la la la la. That a - mong so la.

*In this repeat the Cantus and Quintus interchange parts.

Nº 22. ADIEU, YE CITY-PRISONING TOWERS.

To Mr. *William White.*


Moderate speed.
SOPRANO. (CANTUS.)
SOPRANO. (QUINTUS.)
ALTO. (ALTUS.)
TENOR. (TENOR.)
BASS. (BASSUS.)
PIANOFORTE. (For rehearsal only.)
mf
A - dieu, a - dieu,
A - dieu, a - dieu, ye
A - dieu, a - dieu,
A - dieu,
ye Ci - ty - prison - ing Towers, ye prison - ing Towers,
Ci - ty-prison - ing Towers, ci - ty - prison - ing Towers,
a - dieu, ye Ci - ty-prison - ing Towers,

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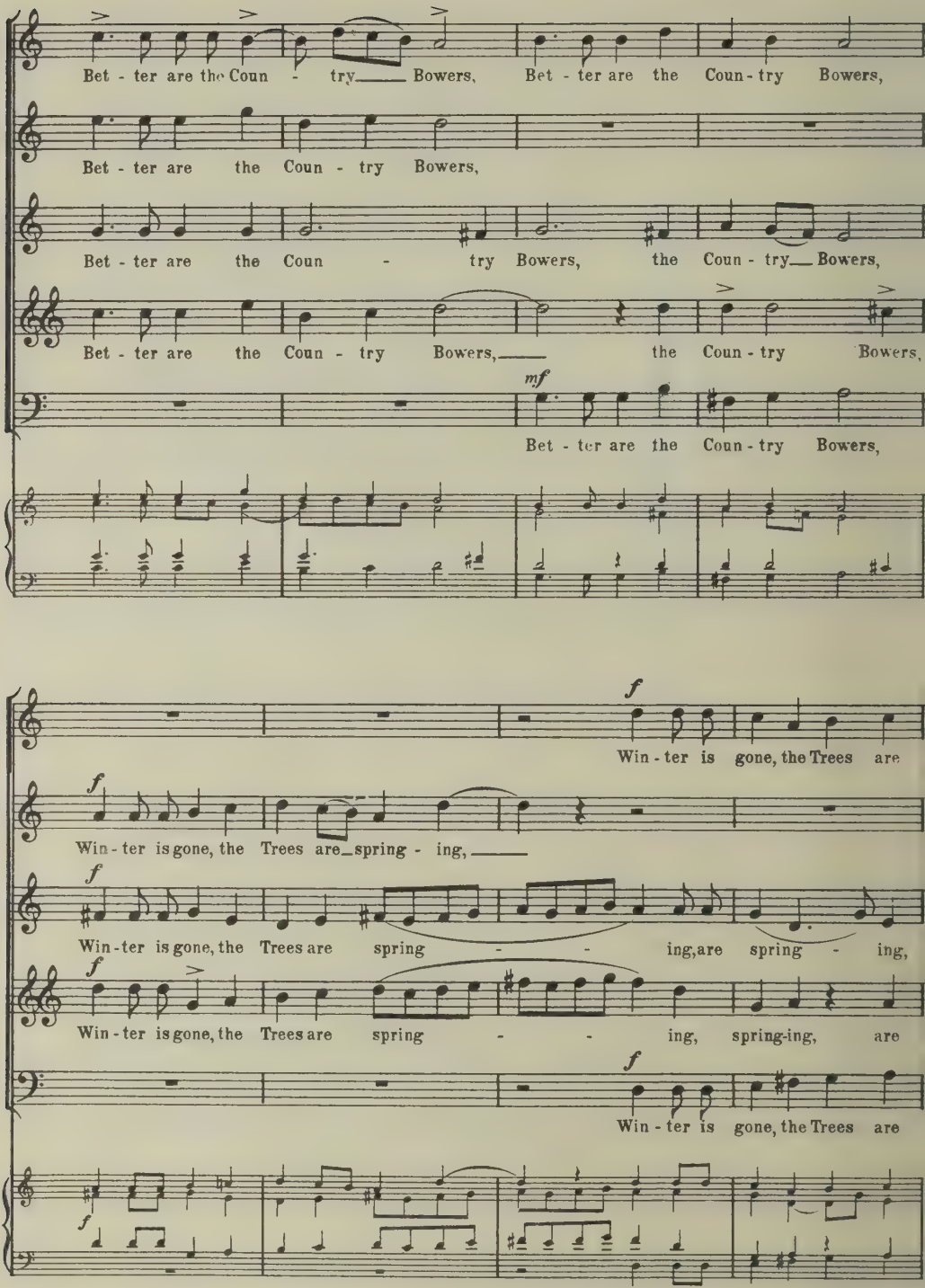
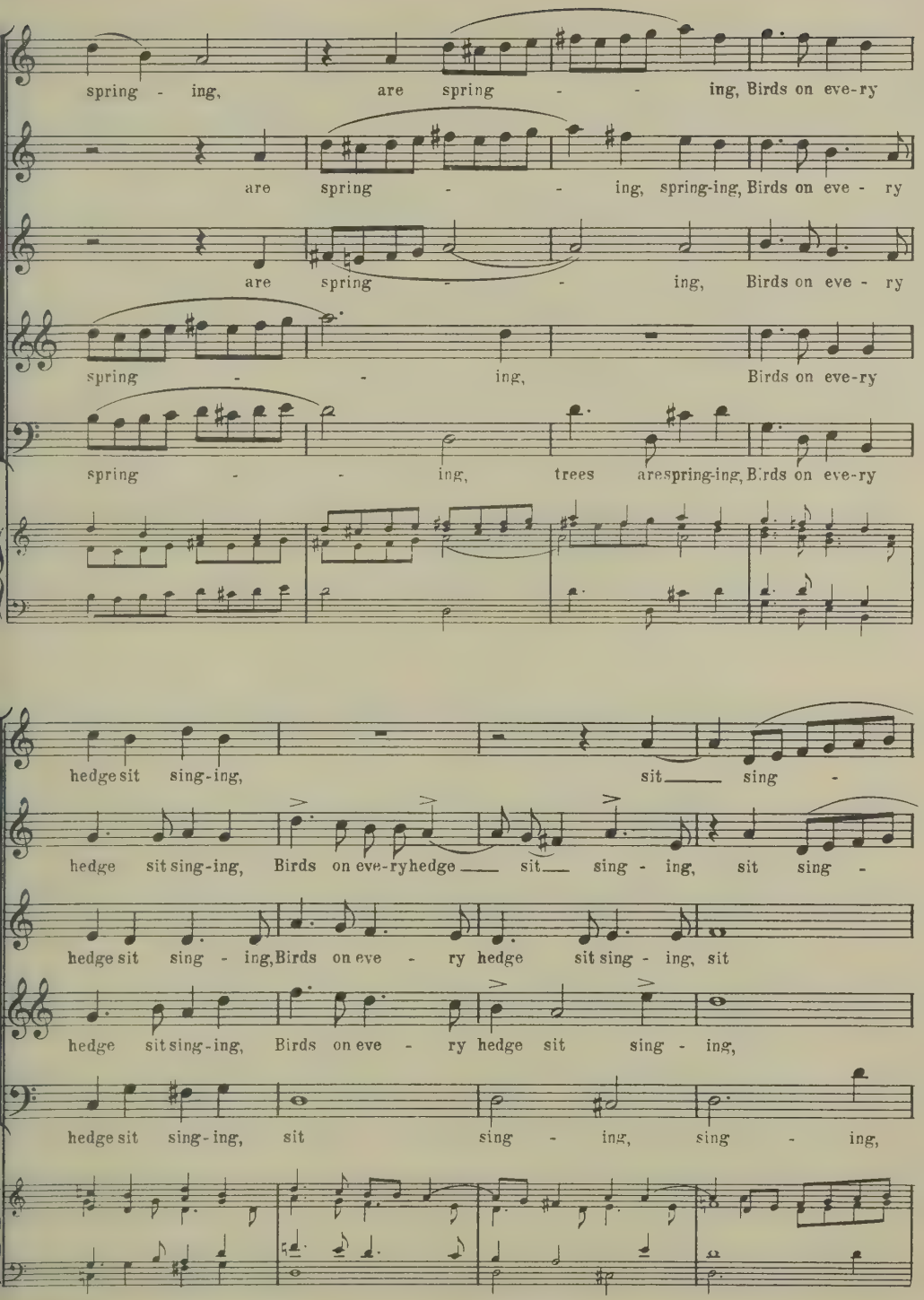
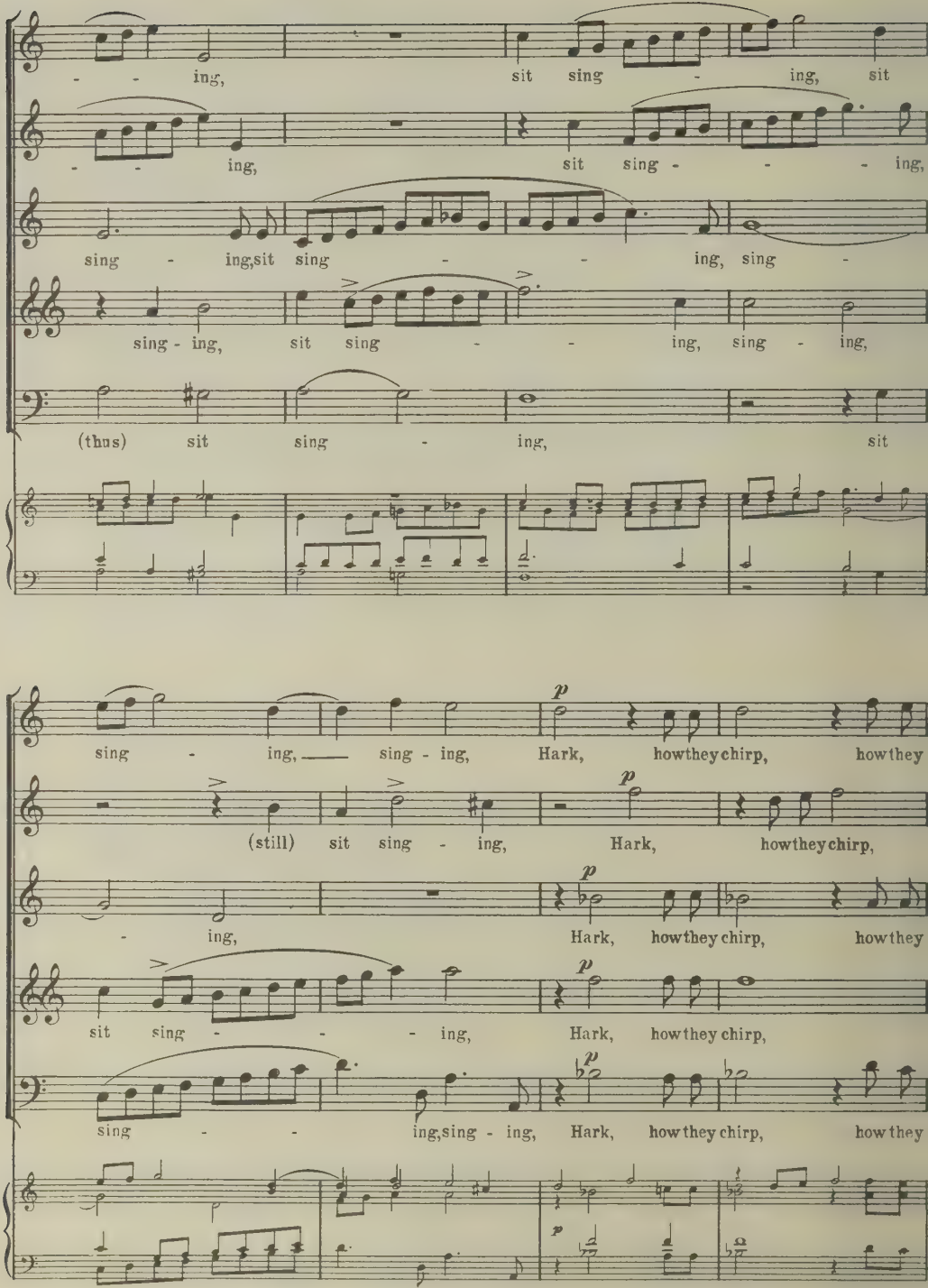
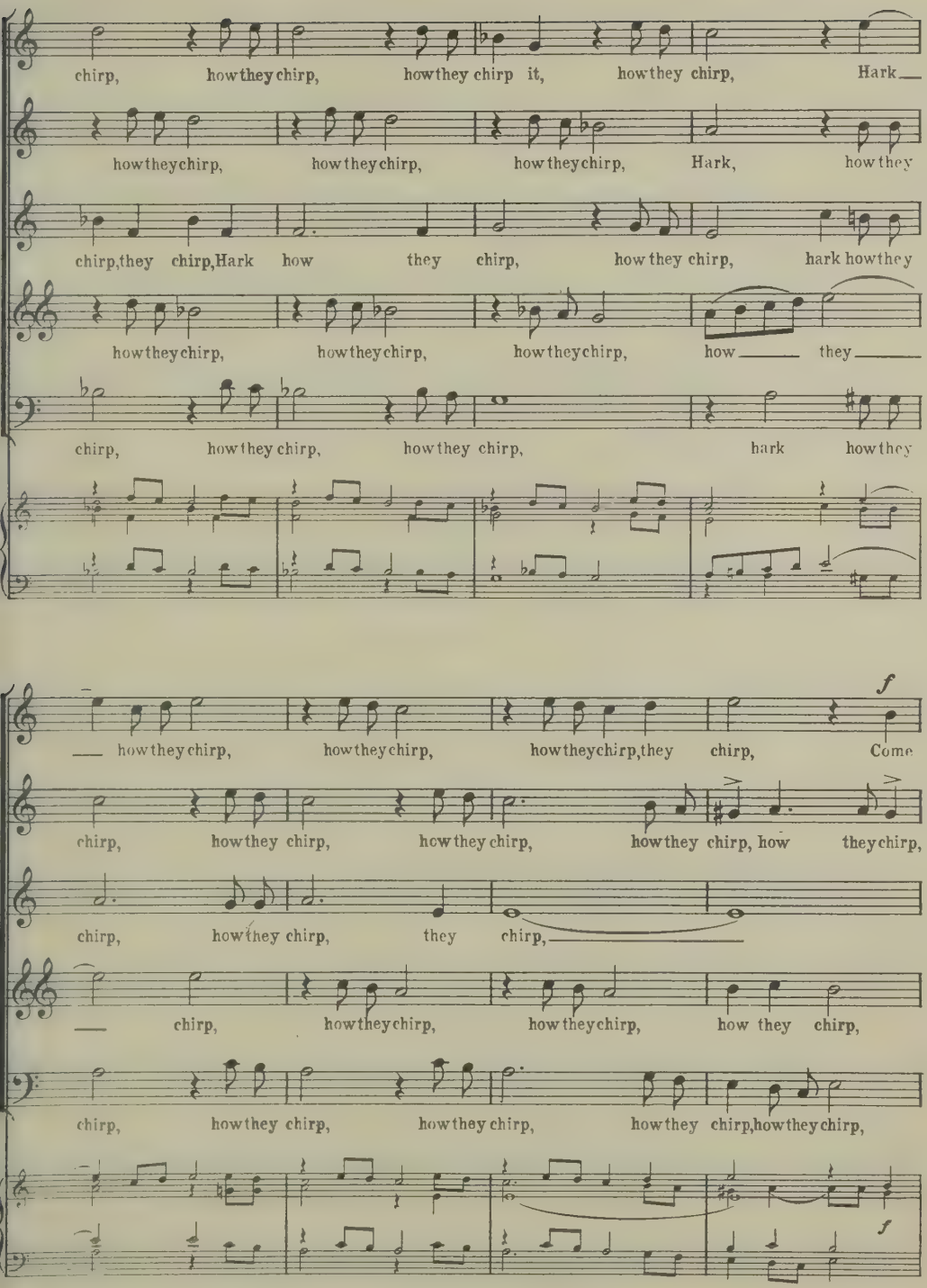
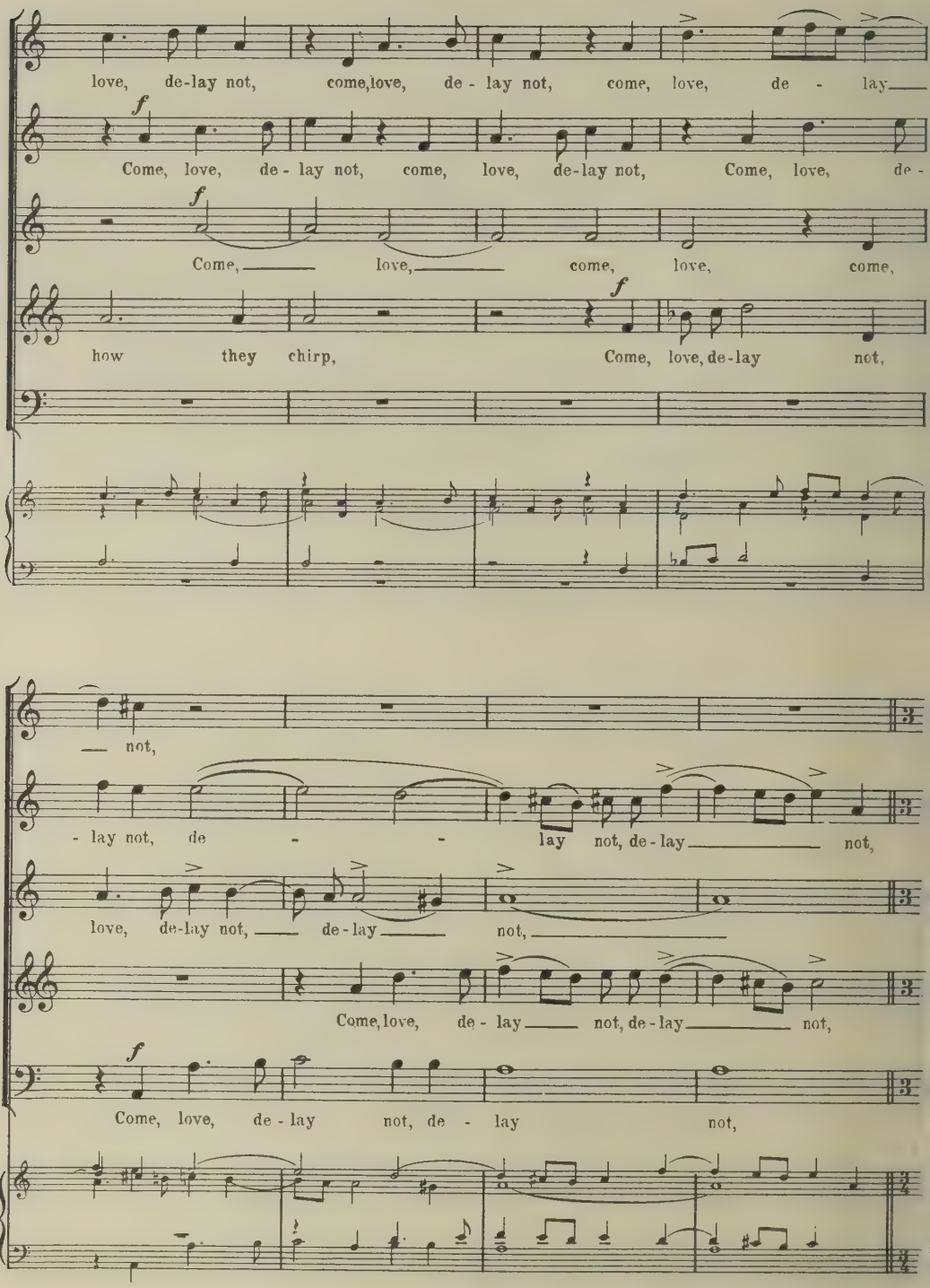
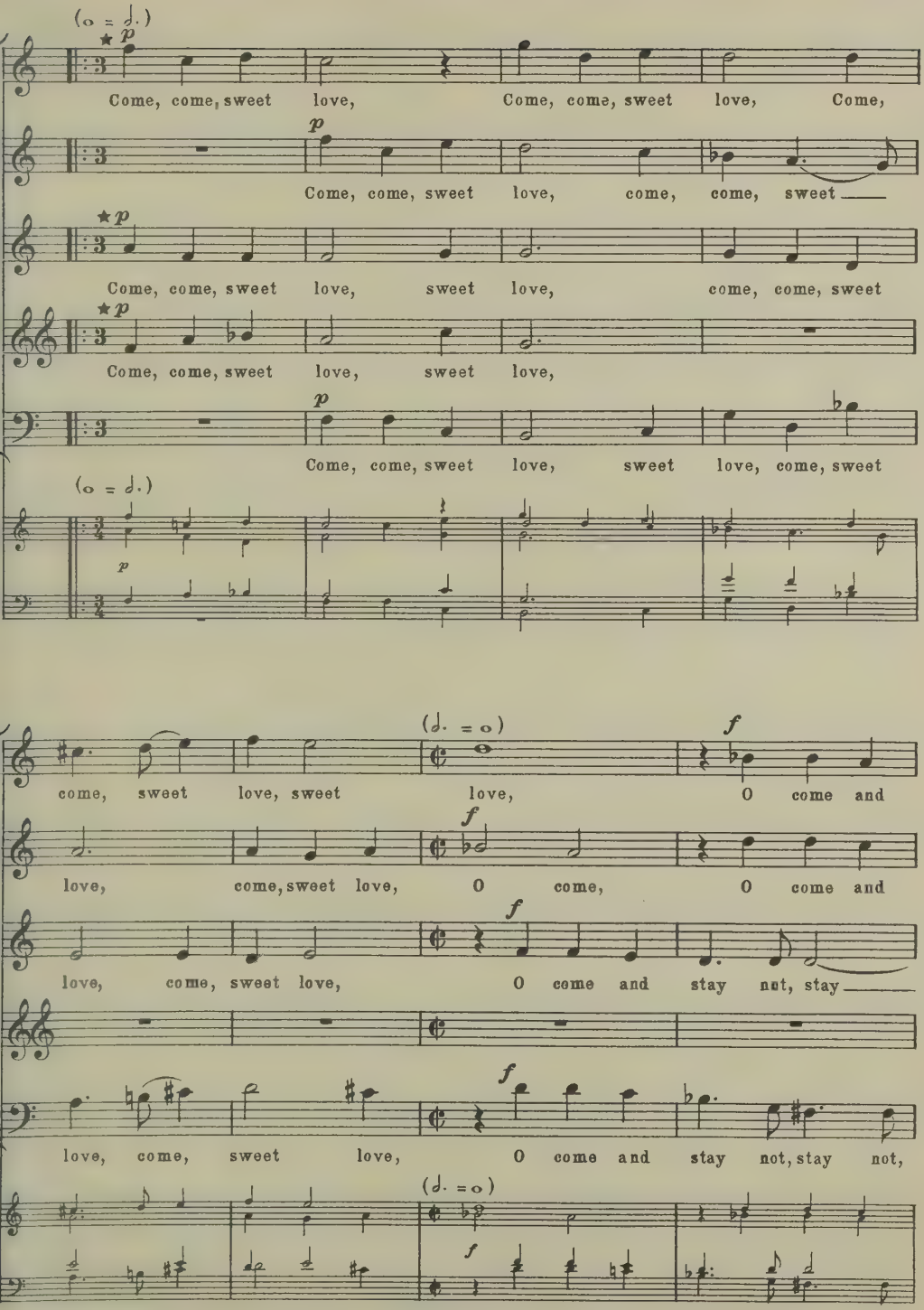

Bet - ter are the Coun - try Bowers, Bet - ter are the Coun-try Bowers,
Bet - ter are the Coun - try Bowers,
Bet - ter are the Coun - try Bowers, the Coun - try Bowers,
Bet - ter are the Coun - try Bowers, the Coun - try Bowers,
mf
Bet - ter are the Coun-try Bowers,
f
Win - ter is gone, the Trees are
f
Win - ter is gone, the Trees are spring - ing,
f
Win - ter is gone, the Trees are spring - - ing, are spring - ing,
f
Win - ter is gone, the Trees are spring - - ing, spring-ing, are
f
Win - ter is gone, the Trees are
f


spring - ing, are spring - - ing, Birds on eve-ry
are spring - - ing, spring-ing, Birds on eve - ry
are spring - - ing, Birds on eve - ry
spring - - ing, Birds on eve-ry
spring - - ing, trees arespring-ing, Birds on eve-ry
hedge sit sing-ing, sit sing -
hedge sit sing-ing, Birds on eve-ry hedge sit sing - ing, sit sing -
hedge sit sing - ing, Birds on eve - ry hedge sit sing - ing, sit
hedge sit sing-ing, Birds on eve - ry hedge sit sing - ing,
hedge sit sing-ing, sit sing - ing, sing - ing,

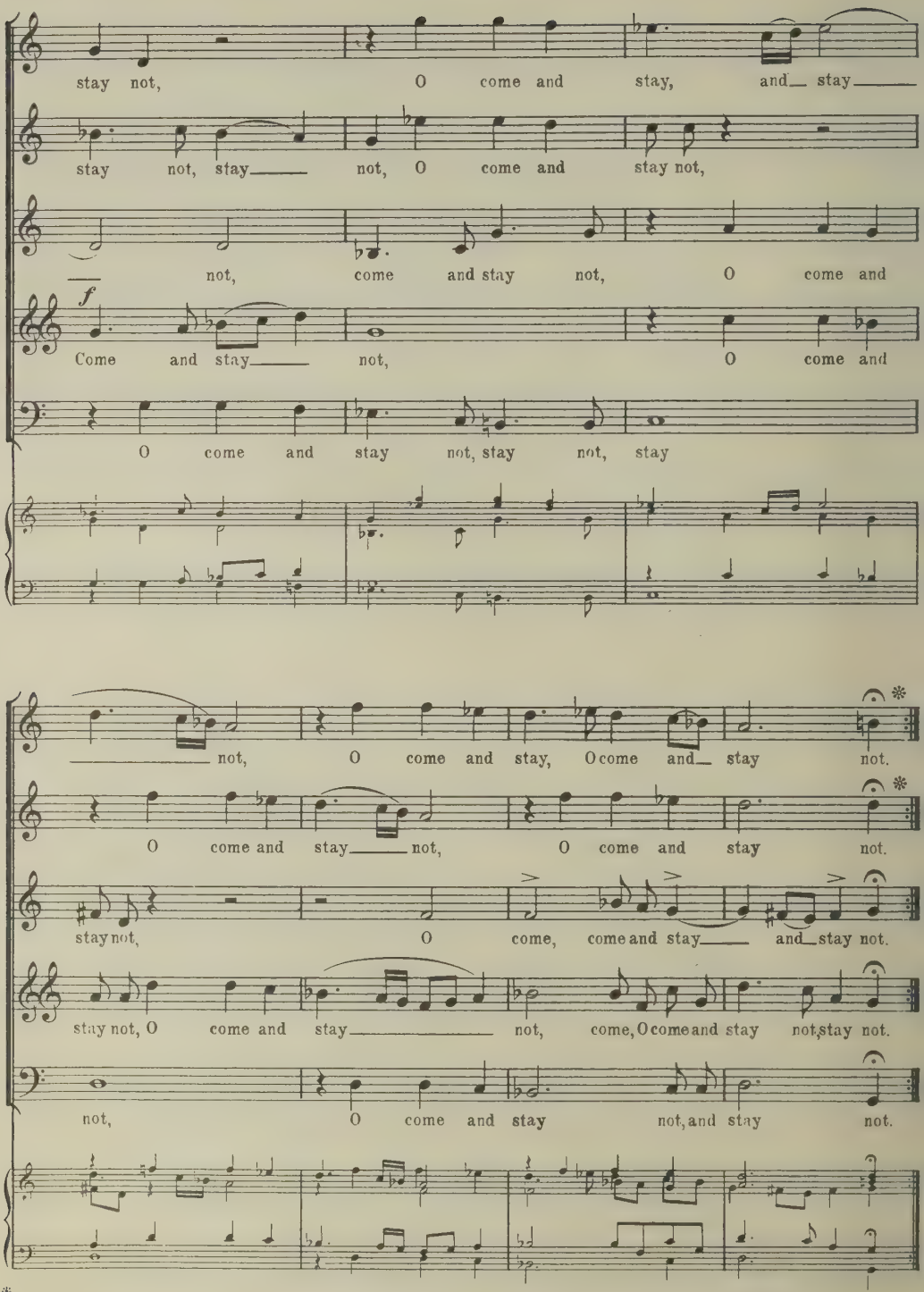

- - ing, sit sing - ing, sit
- - ing, sit sing - - - ing,
sing - ing, sit sing - - ing, sing -
sing - ing, sit sing - - ing, sing - ing,
(thus) sit sing - ing, sit
sing - ing, sing - ing, Hark, how they chirp, how they
(still) sit sing - ing, Hark, how they chirp,
- ing, Hark, how they chirp, how they
sit sing - - - ing, Hark, how they chirp,
sing - - ing, sing - ing, Hark, how they chirp, how they


chirp, how they chirp, how they chirp it, how they chirp, Hark
how they chirp, how they chirp, how they chirp, Hark, how they
chirp, they chirp, Hark how they chirp, how they chirp, hark how they
how they chirp, how they chirp, how they chirp, how they
chirp, how they chirp, how they chirp, hark how they
f
how they chirp, how they chirp, how they chirp, they chirp, Come
chirp, how they chirp, how they chirp, how they chirp, how they chirp,
chirp, how they chirp, they chirp,
chirp, how they chirp, how they chirp, how they chirp,
chirp, how they chirp, how they chirp, how they chirp, how they chirp,
f


love, de-lay not, come, love, de - lay not, come, love, de - lay
Come, love, de - lay not, come, love, de-lay not, Come, love, de -
Come, love, come, love, come,
how they chirp, Come, love, de-lay not,
not,
- lay not, de - lay not, de-lay not,
love, de-lay not, de-lay not,
Come, love, de - lay not, de-lay not,
Come, love, de - lay not, de - lay not,


(o = 𝅗𝅥.)
p
Come, come, sweet love, Come, come, sweet love, Come,
Come, come, sweet love, come, come, sweet
Come, come, sweet love, sweet love, come, come, sweet
Come, come, sweet love, sweet love,
Come, come, sweet love, sweet love, come, sweet
(o = 𝅗𝅥.)
(𝅗𝅥. = o)
f
come, sweet love, sweet love, O come and
love, come, sweet love, O come, O come and
love, come, sweet love, O come and stay not, stay
love, come, sweet love, O come and stay not, stay not,
(𝅗𝅥. = o)

o o o *etc. in original*

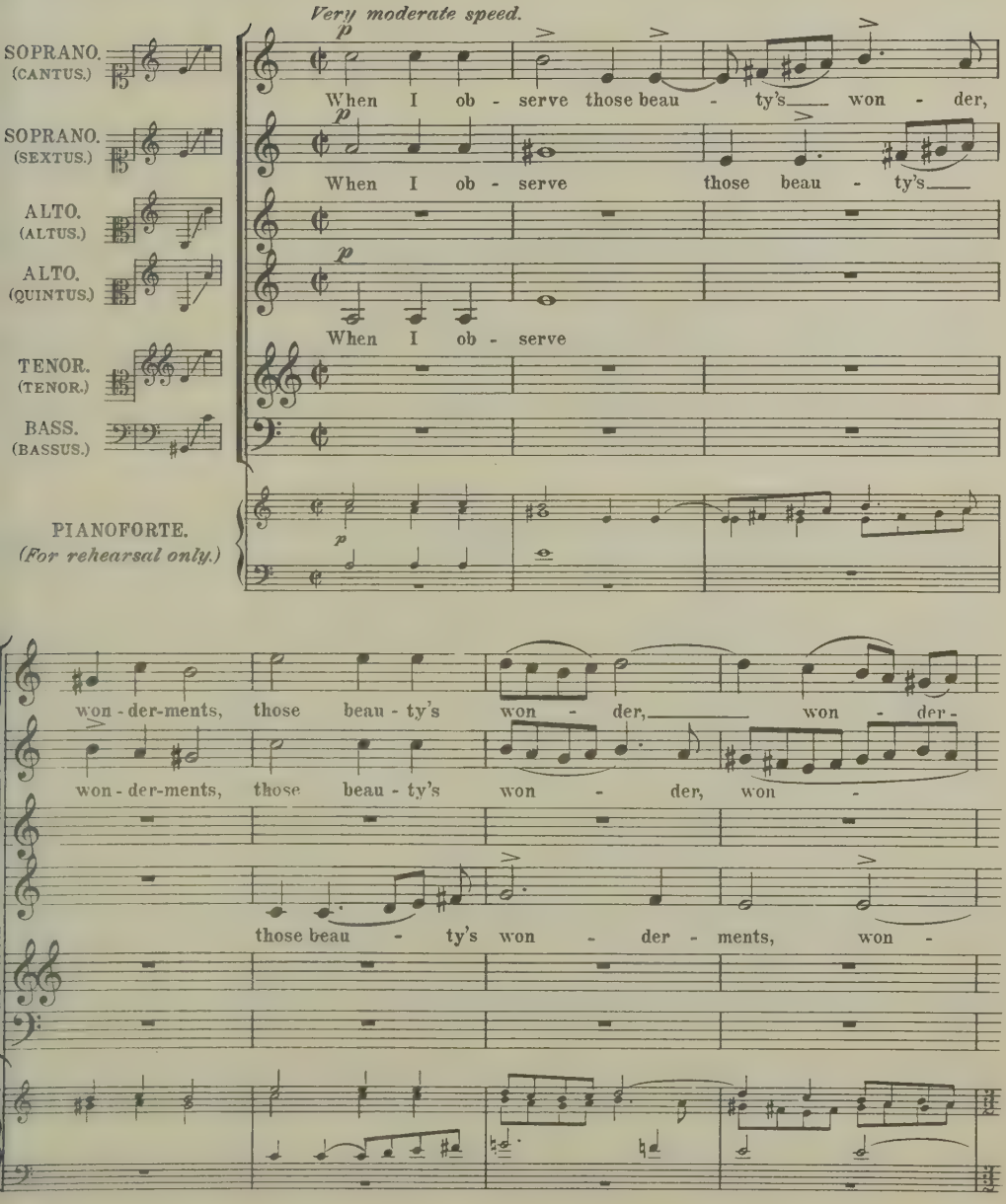

stay not, O come and stay, and stay
stay not, stay not, O come and stay not,
not, come and stay not, O come and
f
Come and stay not, O come and
O come and stay not, stay not, stay
not, O come and stay, O come and stay not.
O come and stay not, O come and stay not.
stay not, O come, come and stay and stay not.
stay not, O come and stay not, come, O come and stay not, stay not.
not, O come and stay not, and stay not.

* In this repeat the Cantus and Quintus interchange parts. The pause is to be observed only at the conclusion of the repeat.

Heere endeth the Songs of 5. parts.

Nº 23. WHEN I OBSERVE.

To Mr. *Thomas Warwicke.*


Very moderate speed.
SOPRANO. (CANTUS.)
SOPRANO. (SEXTUS.)
ALTO. (ALTUS.)
ALTO. (QUINTUS.)
TENOR. (TENOR.)
BASS. (BASSUS.)
PIANOFORTE. (For rehearsal only.)
When I ob - serve those beau - ty's won - der,
When I ob - serve those beau - ty's
When I ob - serve
won - der-ments, those beau - ty's won - der, won - der -
won - der-ments, those beau - ty's won - der, won -
those beau - ty's won - der - ments, won -

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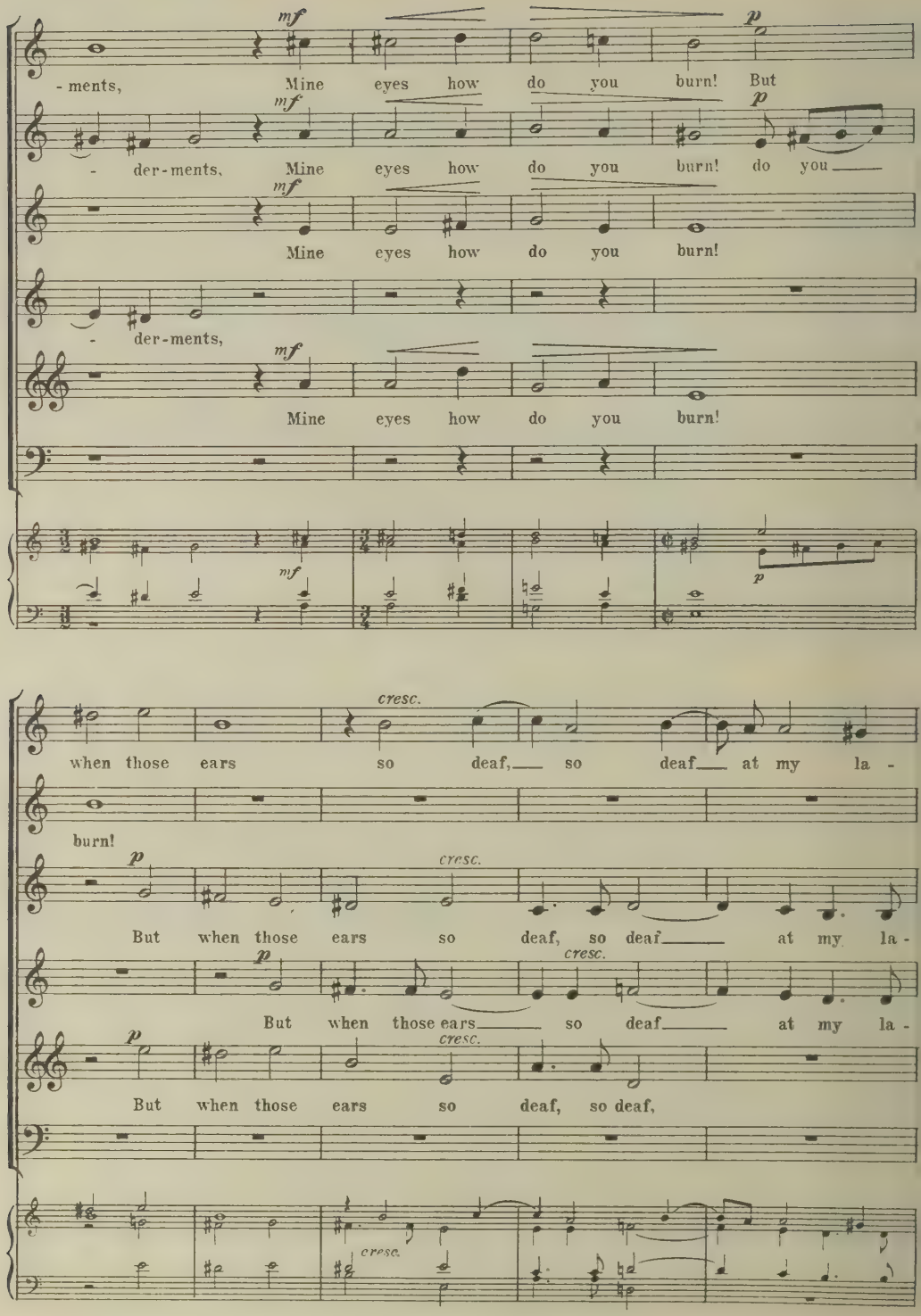
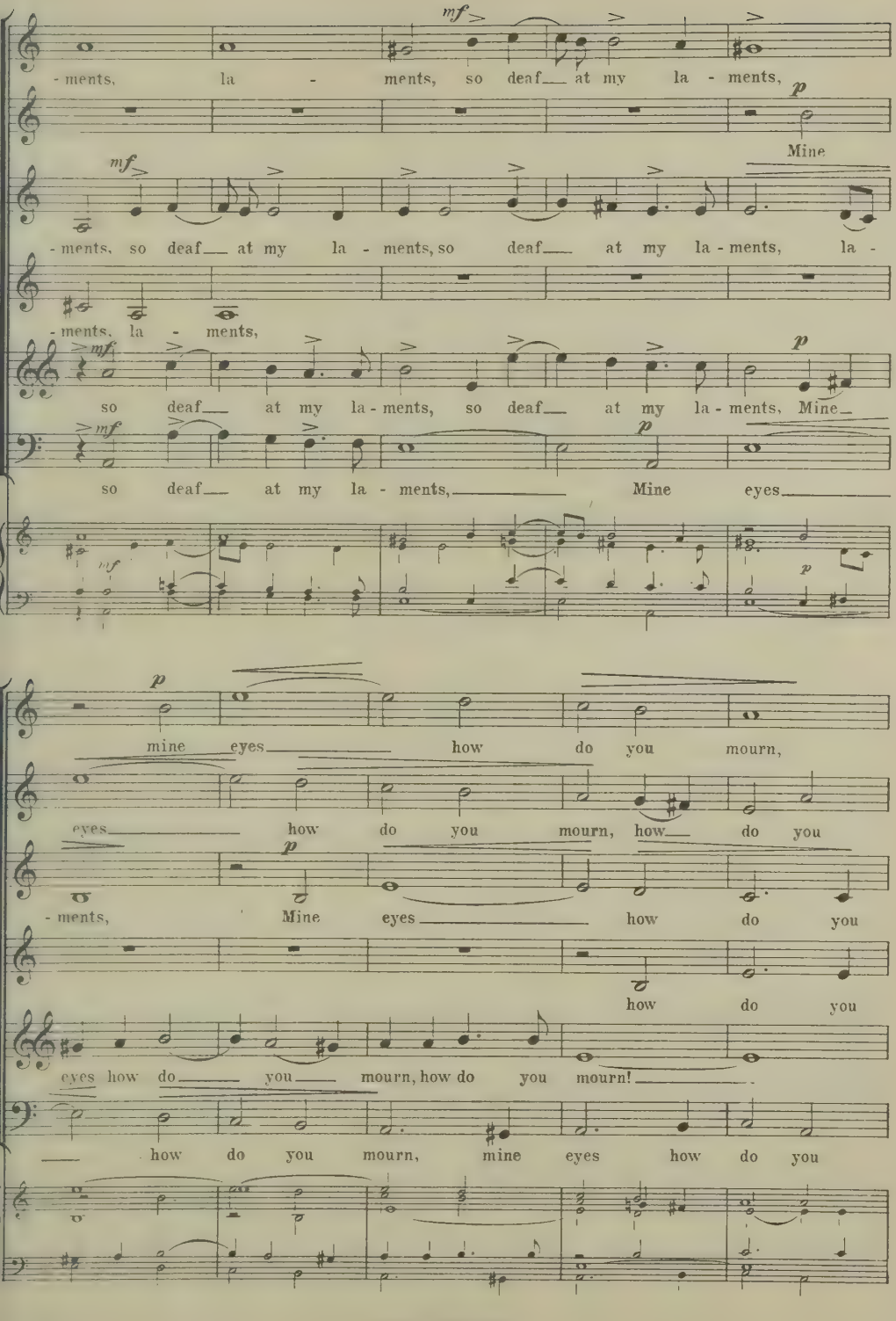
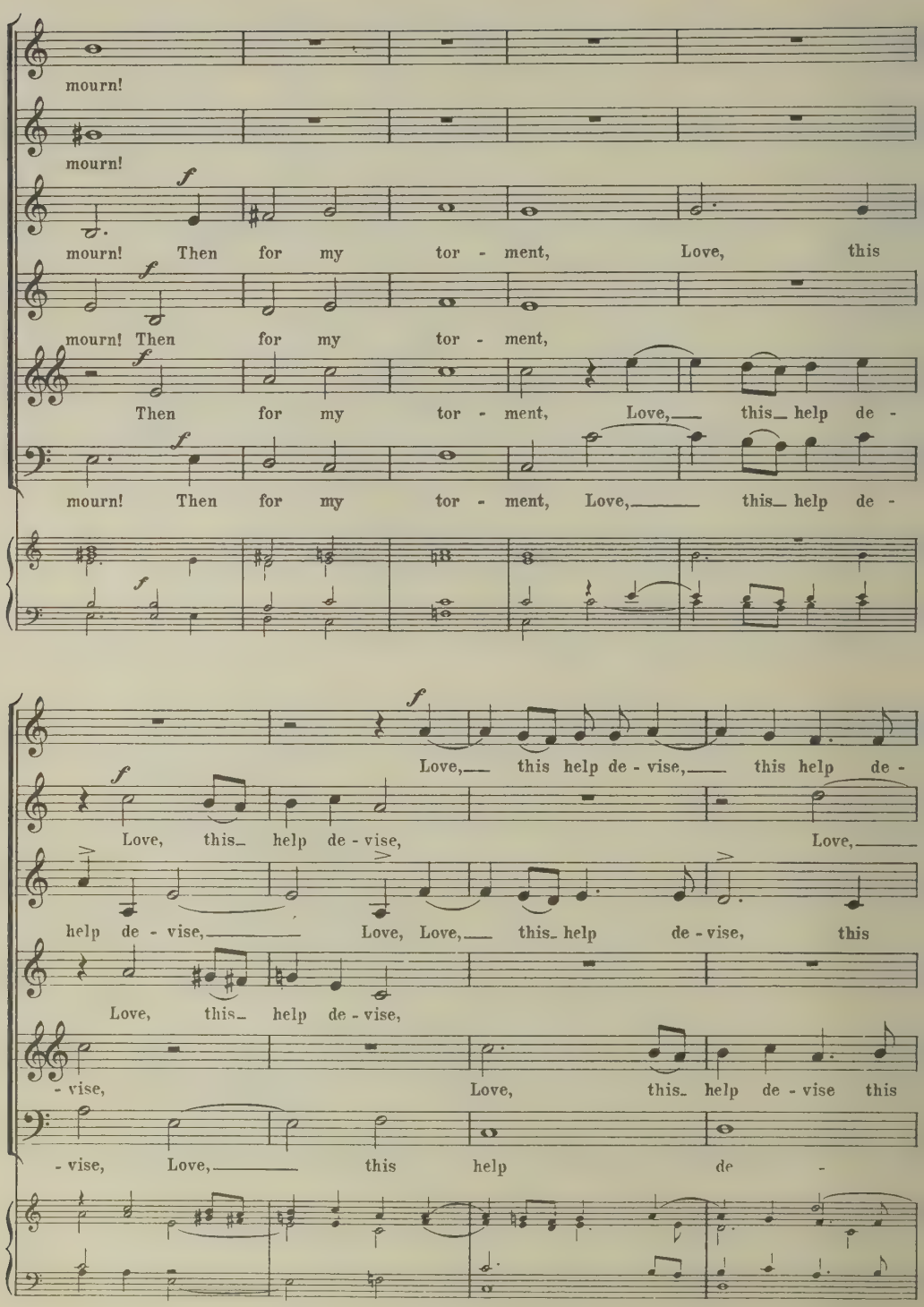
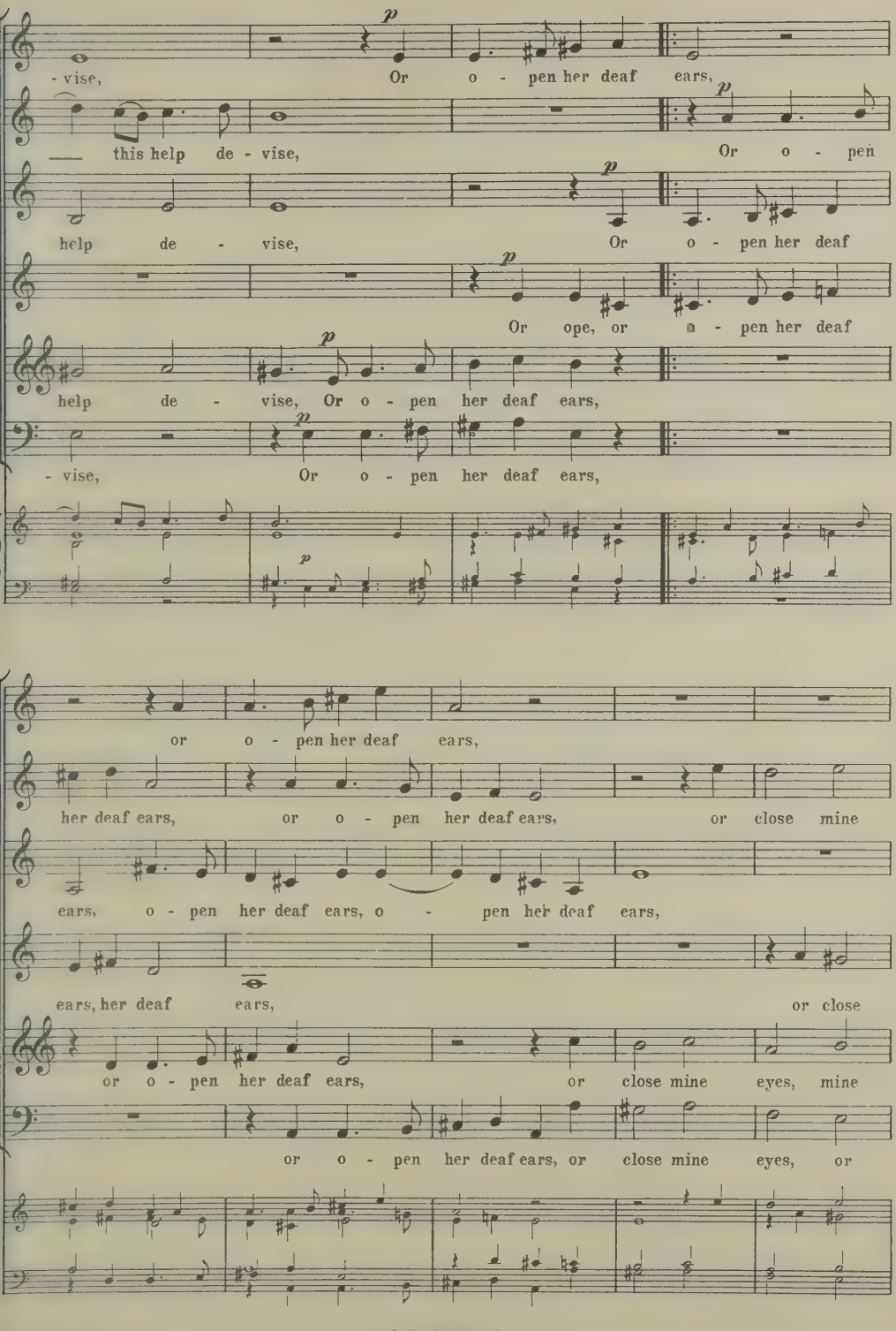
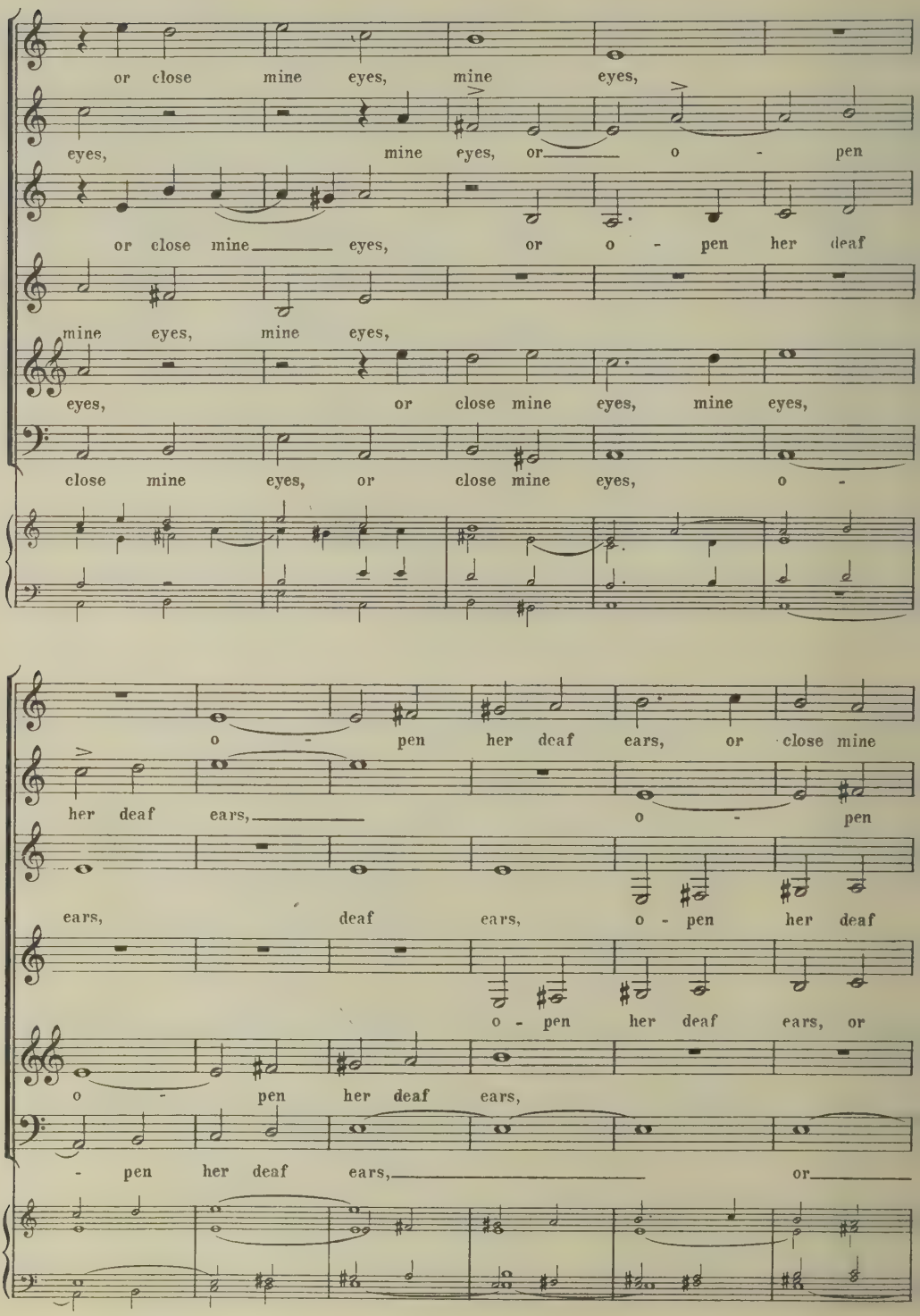
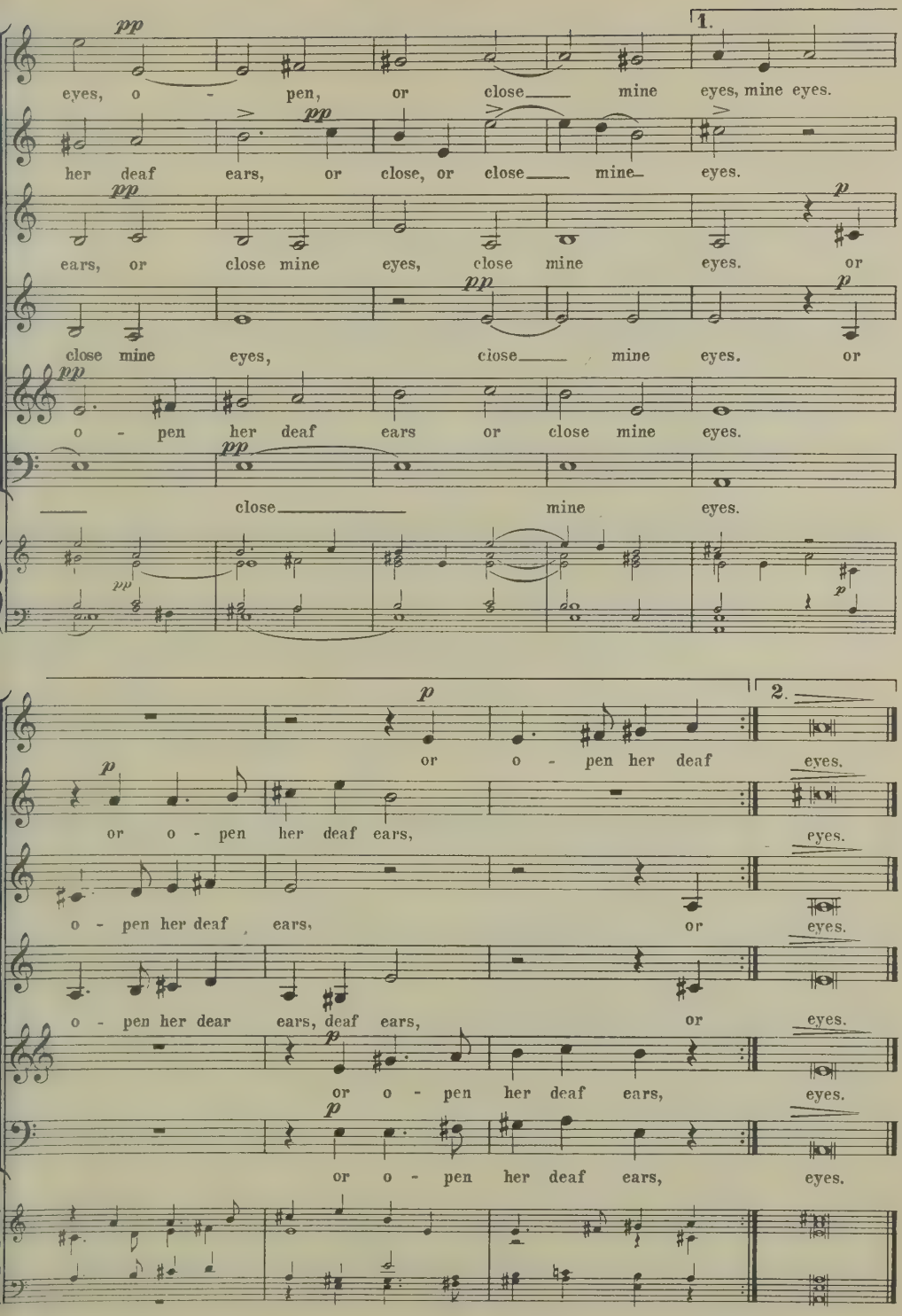

mf
p
- ments, Mine eyes how do you burn! But
- der-ments, Mine eyes how do you burn! do you
Mine eyes how do you burn!
- der-ments,
Mine eyes how do you burn!
cresc.
when those ears so deaf, so deaf at my la -
burn!
But when those ears so deaf, so deaf at my la -
But when those ears so deaf at my la -
But when those ears so deaf, so deaf,


- ments, la - ments, so deaf at my la - ments,
Mine
- ments, so deaf at my la - ments, so deaf at my la - ments, la -
- ments, la - ments,
so deaf at my la - ments, so deaf at my la - ments, Mine
so deaf at my la - ments, Mine eyes
mine eyes how do you mourn,
eyes how do you mourn, how do you
- ments, Mine eyes how do you
how do you
eyes how do you mourn, how do you mourn!
how do you mourn, mine eyes how do you


mourn!
mourn!
mourn! Then for my tor - ment, Love, this
mourn! Then for my tor - ment,
Then for my tor - ment, Love, this help de -
mourn! Then for my tor - ment, Love, this help de -
Love, this help de - vise, this help de -
Love, this help de - vise, Love,
help de - vise, Love, Love, this help de - vise, this
Love, this help de - vise,
- vise, Love, this help de - vise this
- vise, Love, this help de -

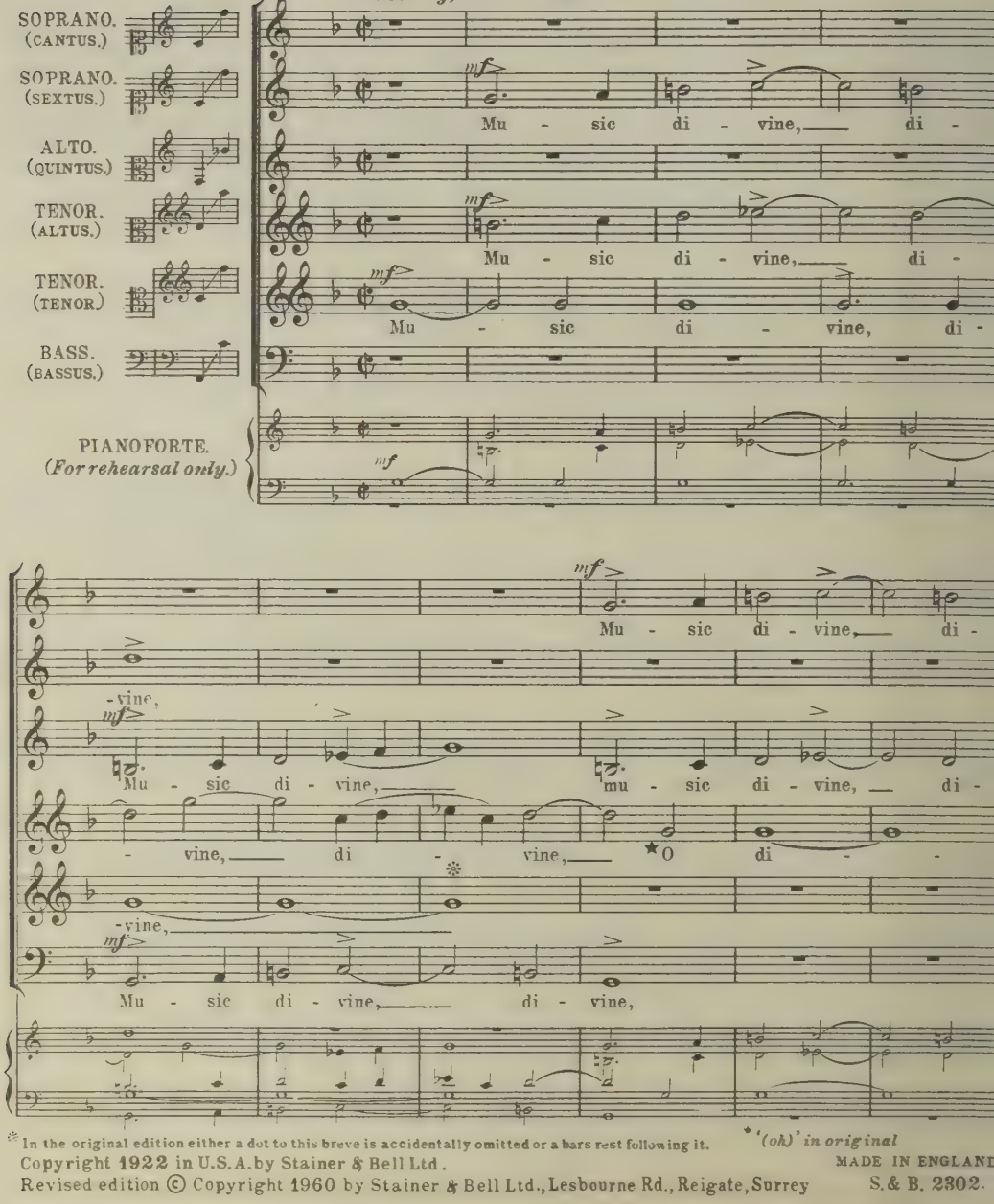

- vise, Or o - pen her deaf ears,
this help de - vise, Or o - pen
help de - vise, Or o - pen her deaf
Or ope, or - pen her deaf
help de - vise, Or o - pen her deaf ears,
- vise, Or o - pen her deaf ears,
or o - pen her deaf ears,
her deaf ears, or o - pen her deaf ears, or close mine
ears, o - pen her deaf ears, o - pen her deaf ears,
ears, her deaf ears, or close
or o - pen her deaf ears, or close mine eyes, mine
or o - pen her deaf ears, or close mine eyes, or


or close mine eyes, mine eyes,
eyes, mine eyes, or o - pen
or close mine eyes, or o - pen her deaf
mine eyes, mine eyes,
eyes, or close mine eyes, mine eyes,
close mine eyes, or close mine eyes, o -
o - pen her deaf ears, or close mine
her deaf ears, o - pen
ears, deaf ears, o - pen her deaf
o - pen her deaf ears, or
o - pen her deaf ears,
- pen her deaf ears, or


1.
pp
eyes, o - pen, or close mine eyes, mine eyes.
her deaf ears, or close, or close mine eyes.
ears, or close mine eyes, close mine eyes. or
close mine eyes, close mine eyes. or
o - pen her deaf ears or close mine eyes.
close mine eyes.
p
or o - pen her deaf eyes.
2.
or o - pen her deaf ears, eyes.
o - pen her deaf ears, or eyes.
o - pen her dear ears, deaf ears, or eyes.
or o - pen her deaf ears, eyes.
or o - pen her deaf ears, eyes.

Nº 24. MUSIC DIVINE.

To Mr. Doctor *Heather.*



* In the original edition either a dot to this breve is accidentally omitted or a bars rest following it.

★ '(oh)' in original

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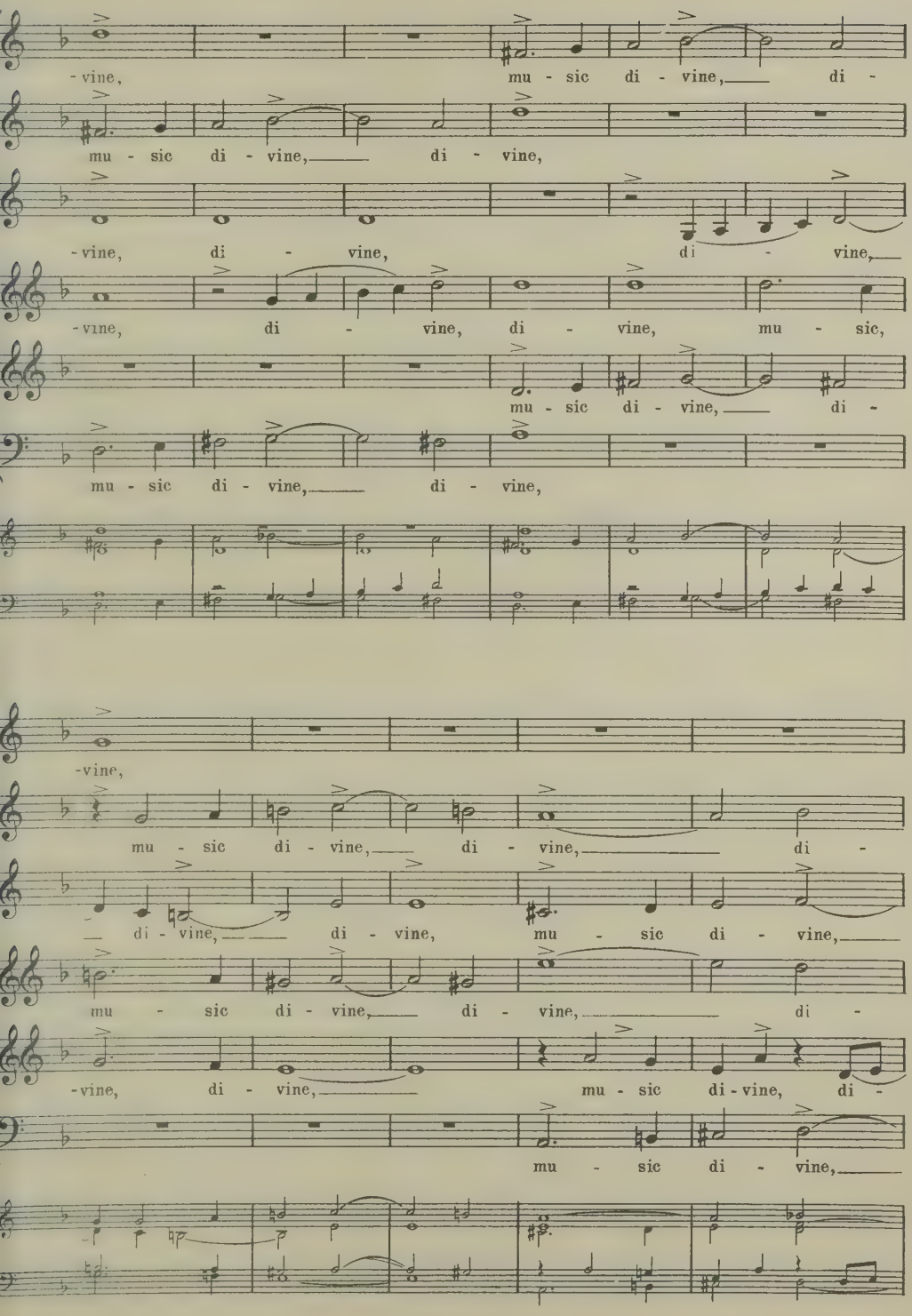
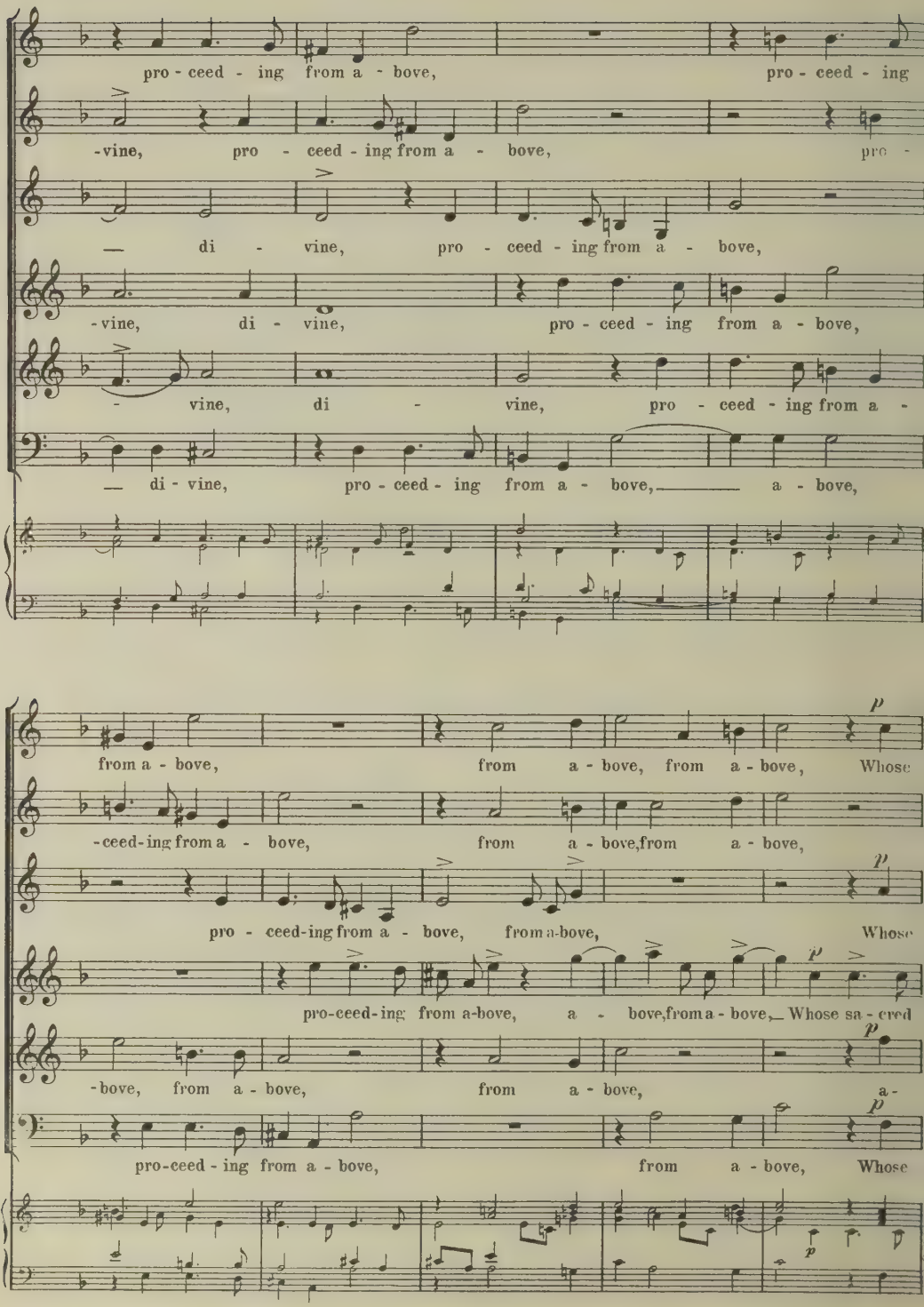
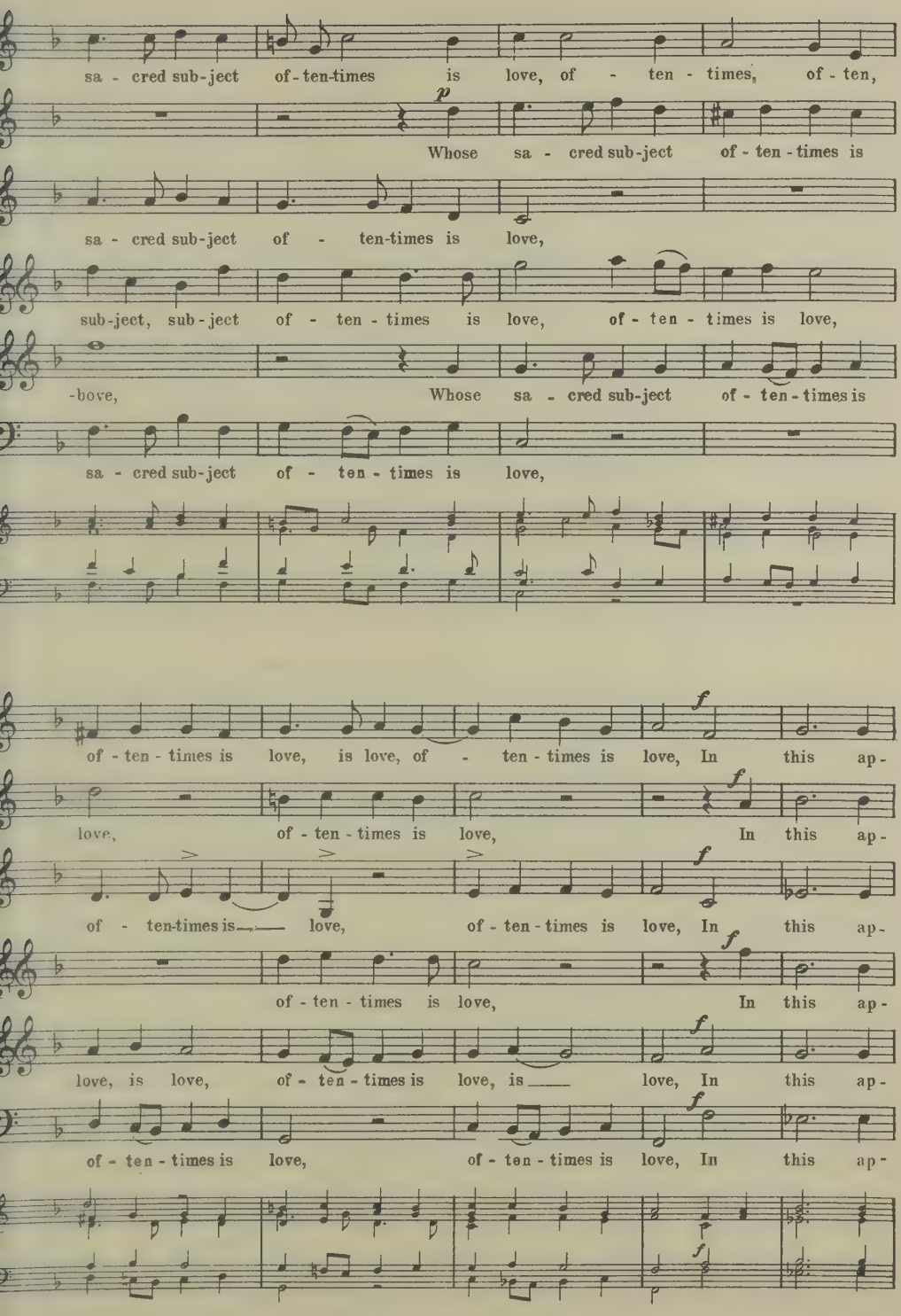
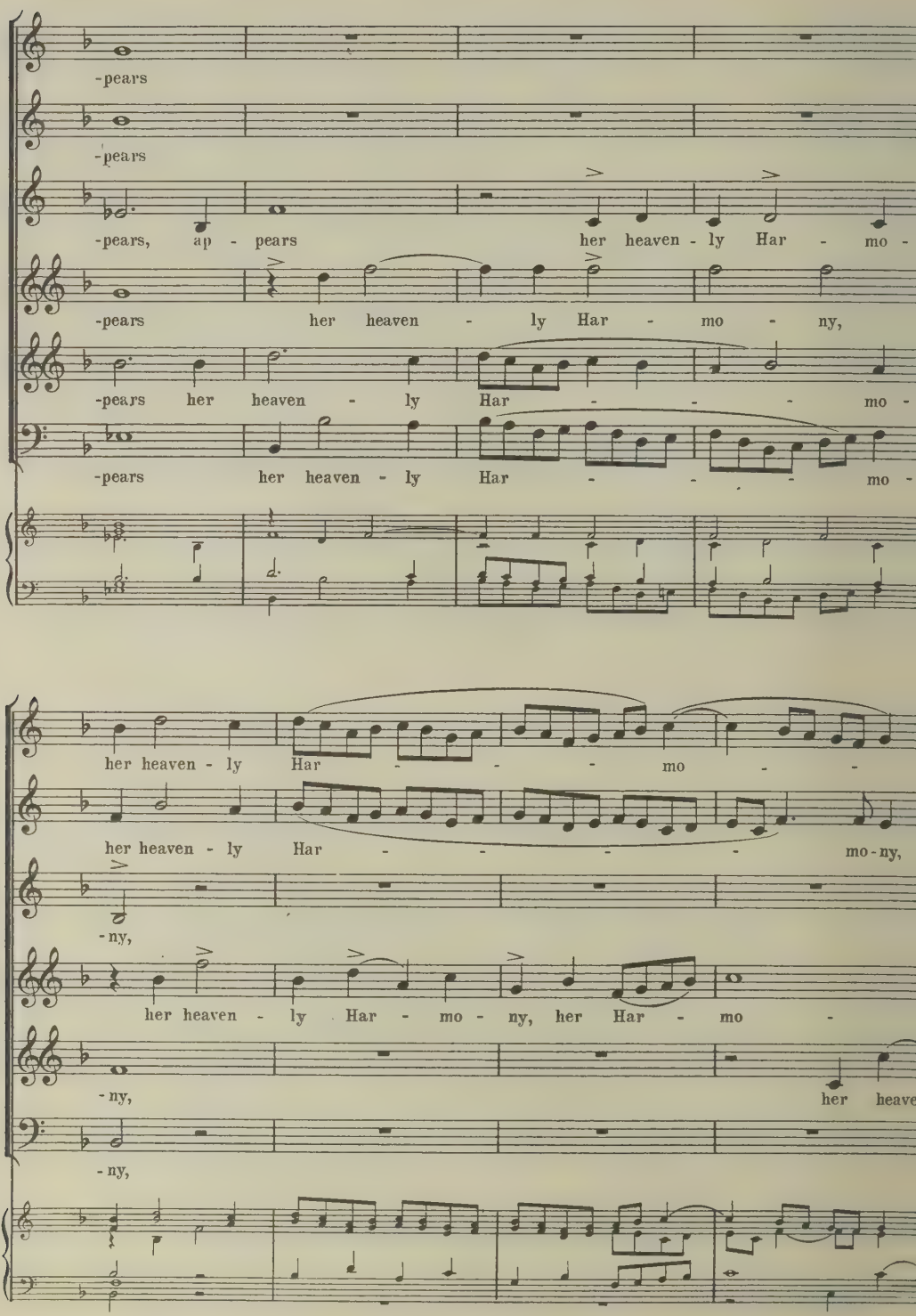
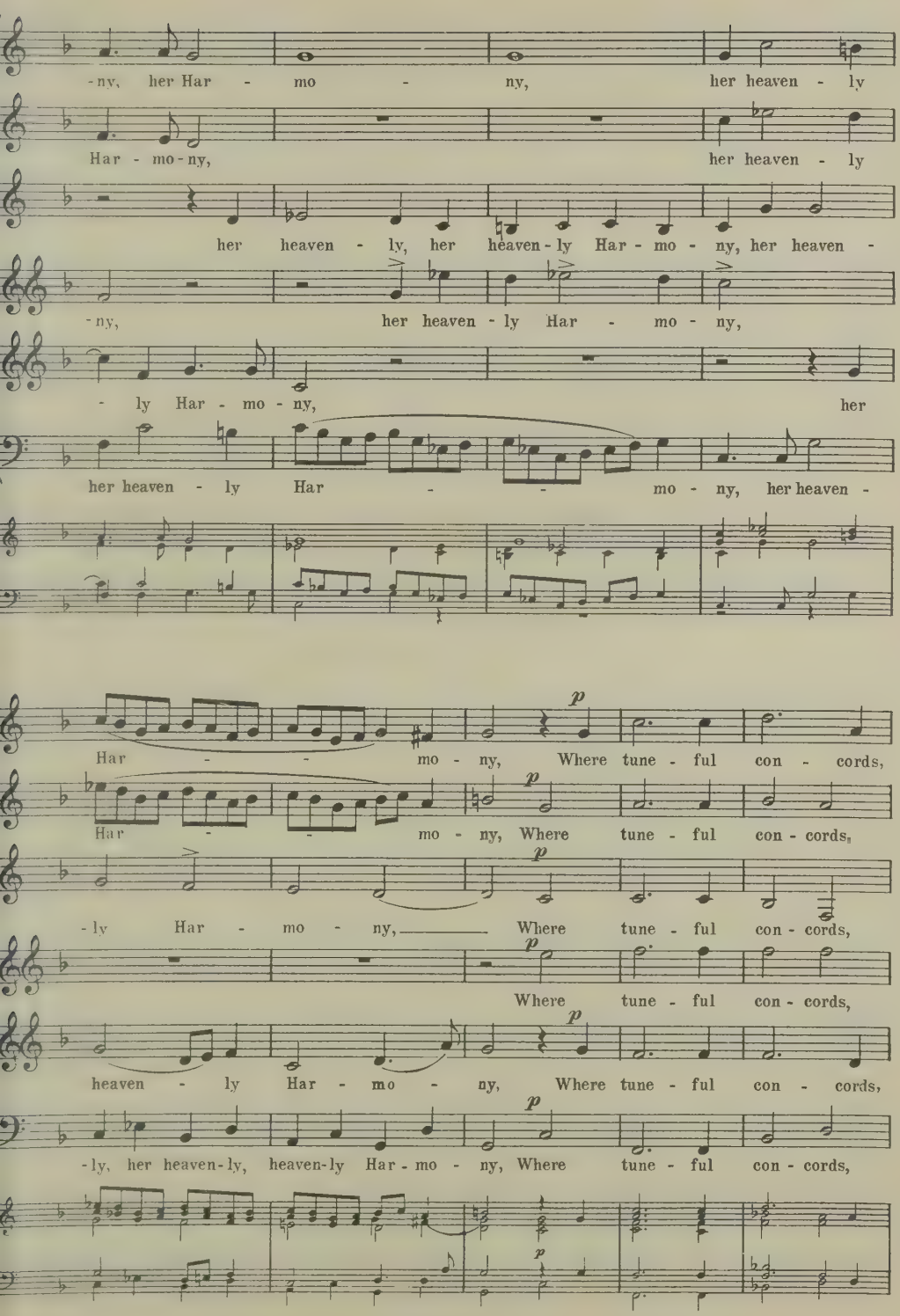
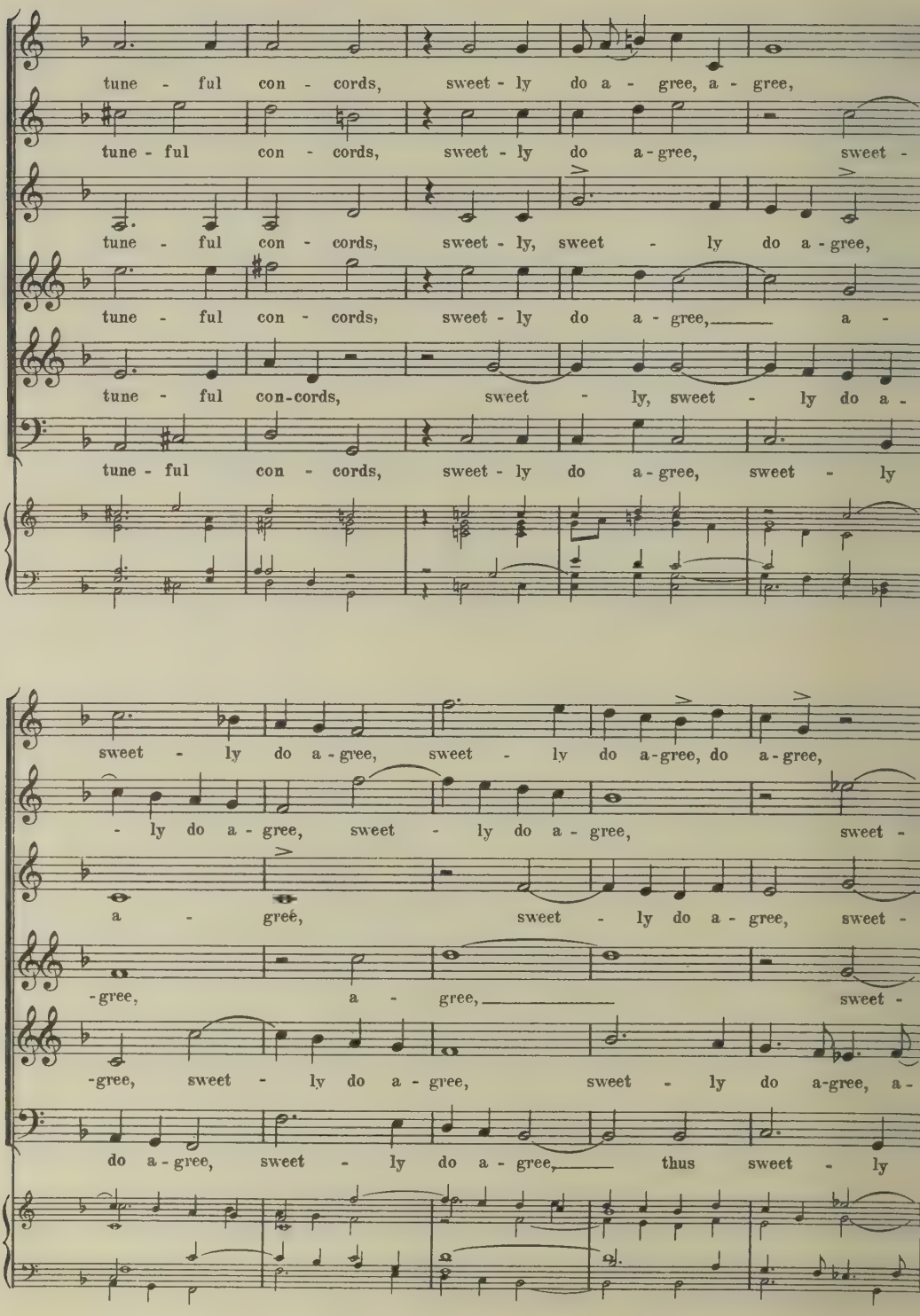

-vine, mu - sic di - vine, di -
mu - sic di - vine, di - vine,
-vine, di - vine, di - vine,
-vine, di - vine, di - vine, mu - sic,
mu - sic di - vine, di -
mu - sic di - vine, di - vine,
-vine,
mu - sic di - vine, di - vine, di -
di - vine, di - vine, mu - sic di - vine,
mu - sic di - vine, di - vine, di -
-vine, di - vine, mu - sic di - vine, di -
mu - sic di - vine,

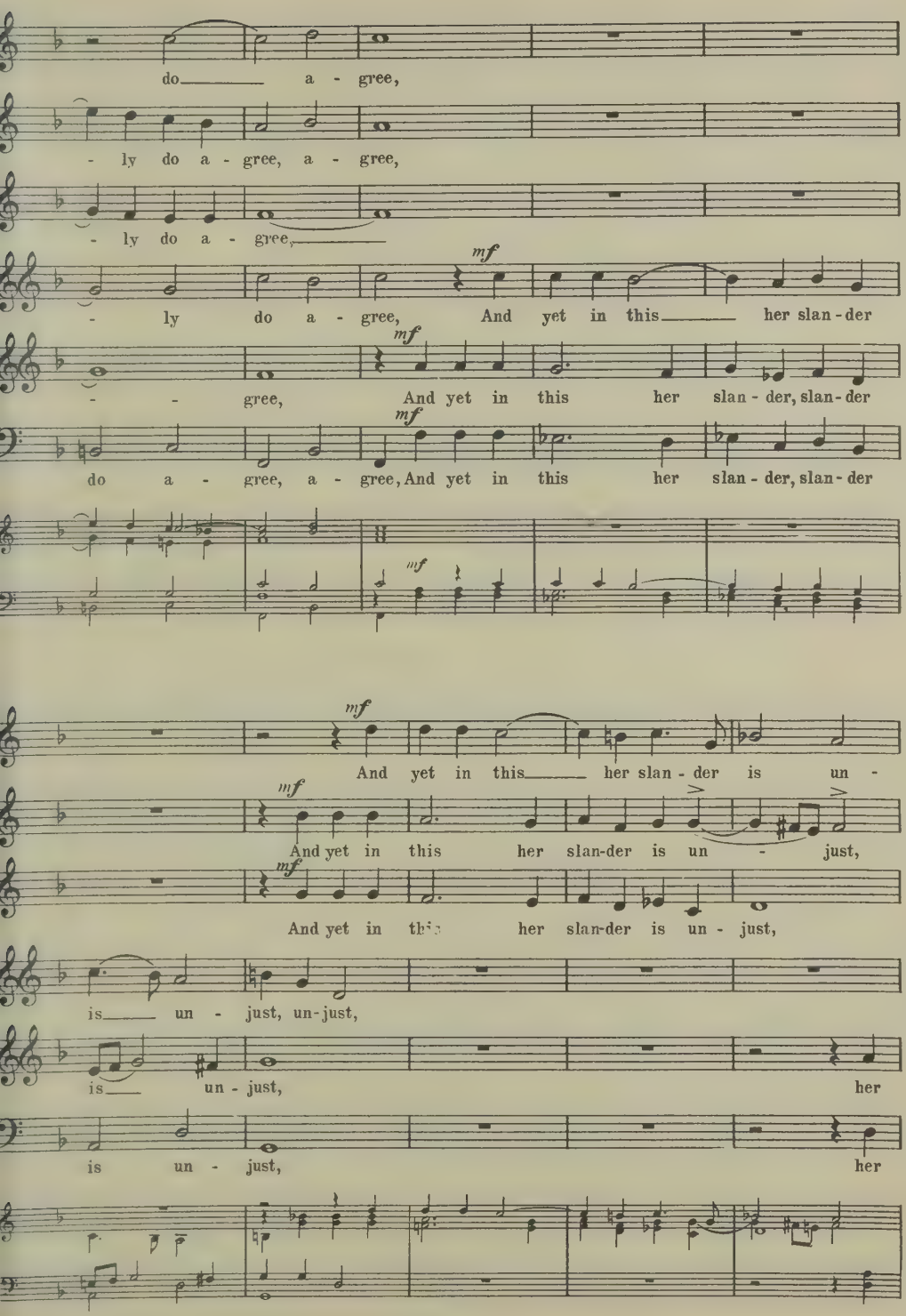

pro - ceed - ing from a - bove, pro - ceed - ing
-vine, pro - ceed - ing from a - bove, pro -
— di - vine, pro - ceed - ing from a - bove,
-vine, di - vine, pro - ceed - ing from a - bove,
- vine, di - vine, pro - ceed - ing from a -
— di - vine, pro - ceed - ing from a - bove, a - bove,
from a - bove, from a - bove, from a - bove, Whose
-ceed-ing from a - bove, from a - bove, from a - bove,
pro - ceed-ing from a - bove, from a-bove, Whose
pro-ceed-ing from a-bove, a - bove, from a - bove, Whose sa - cred
-bove, from a - bove, from a - bove, a-
pro-ceed - ing from a - bove, from a - bove, Whose

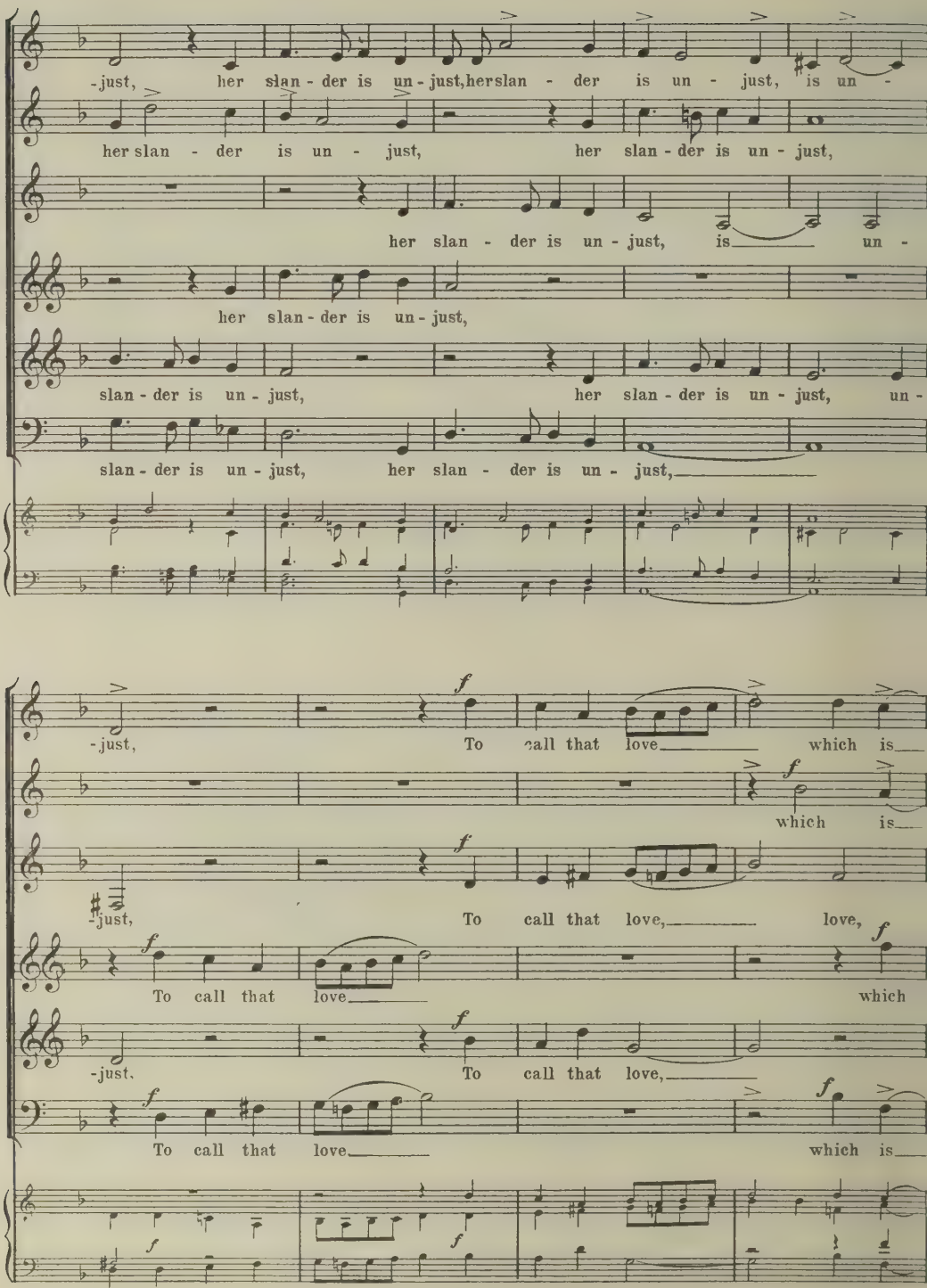

sa - cred sub-ject of - ten-times is love, of - ten - times, of - ten,
p
Whose sa - cred sub-ject of - ten - times is
sa - cred sub-ject of - ten-times is love,
sub-ject, sub-ject of - ten - times is love, of - ten - times is love,
-bove, Whose sa - cred sub-ject of - ten - times is
sa - cred sub-ject of - ten - times is love,
of - ten - times is love, is love, of - ten - times is love, In this ap-
f
love, of - ten - times is love, In this ap-
of - ten-times is love, of - ten - times is love, In this ap-
of - ten - times is love, In this ap-
love, is love, of - ten - times is love, is love, In this ap-
of - ten - times is love, of - ten - times is love, In this ap-

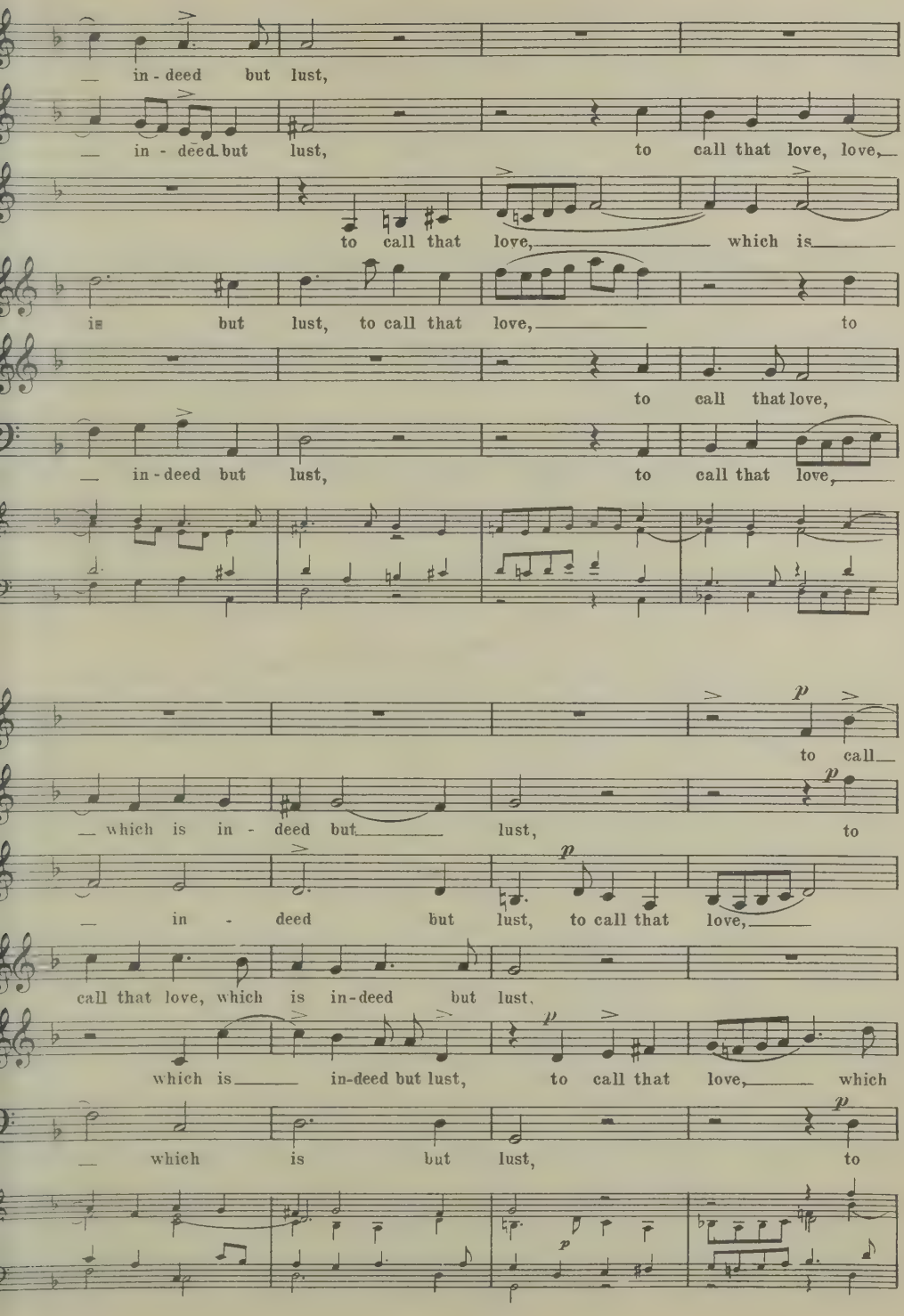

-pears
-pears
-pears, ap - pears her heaven - ly Har - mo -
-pears her heaven - ly Har - mo - ny,
-pears her heaven - ly Har - - - mo -
-pears her heaven - ly Har - - - mo -
her heaven - ly Har - - - mo -
her heaven - ly Har - - - - mo - ny,
-ny,
her heaven - ly Har - mo - ny, her Har - mo -
-ny, her heave
-ny,

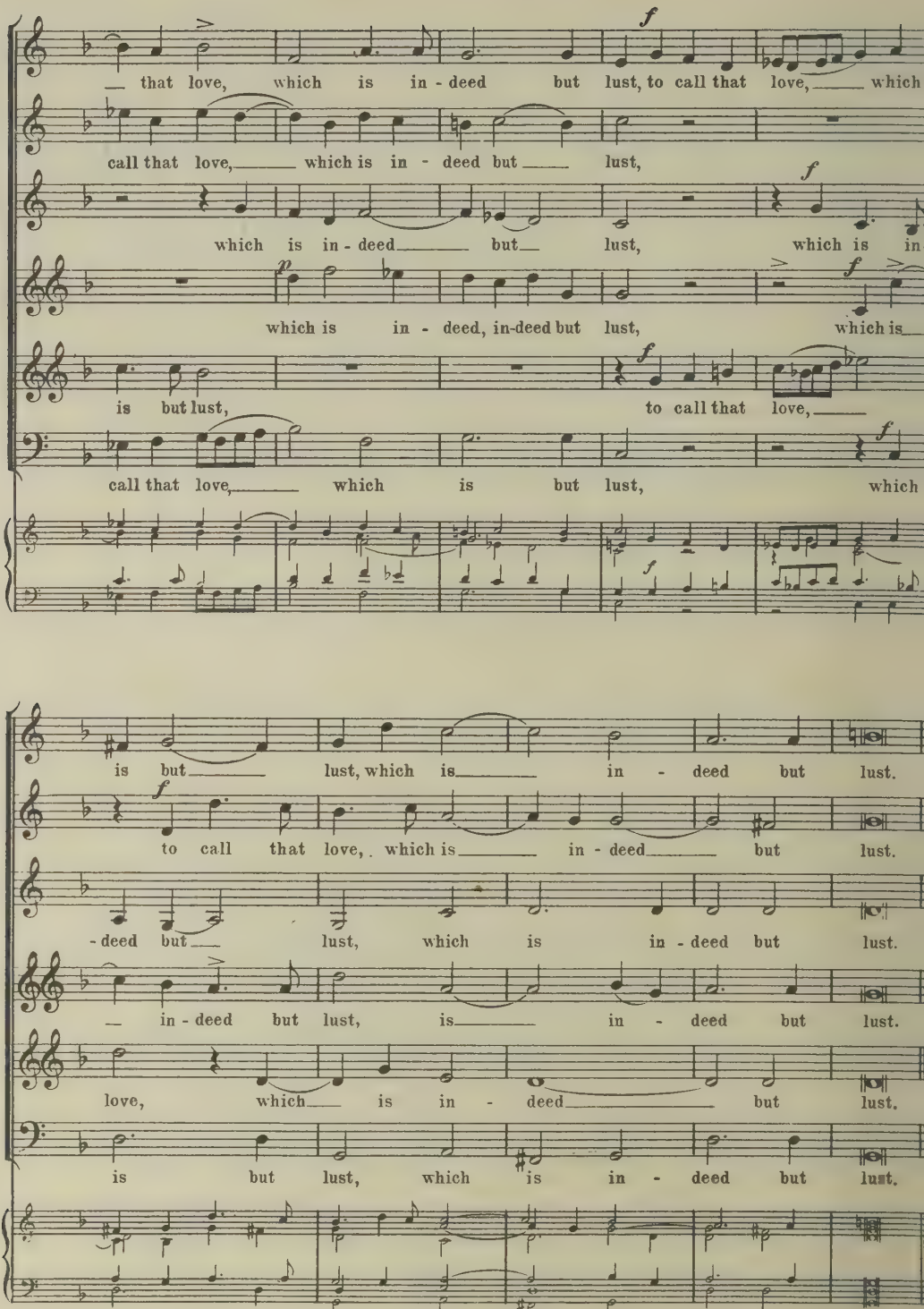

-ny, her Har - mo - ny, her heaven - ly
Har - mo-ny, her heaven - ly
her heaven - ly, her heaven-ly Har - mo - ny, her heaven -
-ny, her heaven - ly Har - mo - ny,
- ly Har - mo - ny, her
her heaven - ly Har - - mo - ny, her heaven -
Har - - mo - ny, Where tune - ful con - cords,
Har - - mo - ny, Where tune - ful con - cords,
-ly Har - mo - ny, Where tune - ful con - cords,
Where tune - ful con - cords,
heaven - ly Har - mo - ny, Where tune - ful con - cords,
-ly, her heaven-ly, heaven-ly Har - mo - ny, Where tune - ful con - cords,


tune - ful con - cords, sweet - ly do a - gree, a - gree,
tune - ful con - cords, sweet - ly do a - gree, sweet -
tune - ful con - cords, sweet - ly, sweet - ly do a - gree,
tune - ful con - cords, sweet - ly do a - gree, a -
tune - ful con - cords, sweet - ly, sweet - ly do a -
tune - ful con - cords, sweet - ly do a - gree, sweet - ly
sweet - ly do a - gree, sweet - ly do a - gree, do a - gree,
- ly do a - gree, sweet - ly do a - gree, sweet -
a - gree, sweet - ly do a - gree, sweet -
- gree, a - gree, sweet -
- gree, sweet - ly do a - gree, sweet - ly do a - gree, a -
do a - gree, sweet - ly do a - gree, thus sweet - ly


do a - gree,
- ly do a - gree, a - gree,
- ly do a - gree,
- ly do a - gree, And yet in this her slan - der
- gree, And yet in this her slan - der, slan - der
do a - gree, a - gree, And yet in this her slan - der, slan - der
And yet in this her slan - der is un -
And yet in this her slan-der is un - just,
And yet in this her slan-der is un - just,
is un - just, un-just,
is un - just, her
is un - just, her

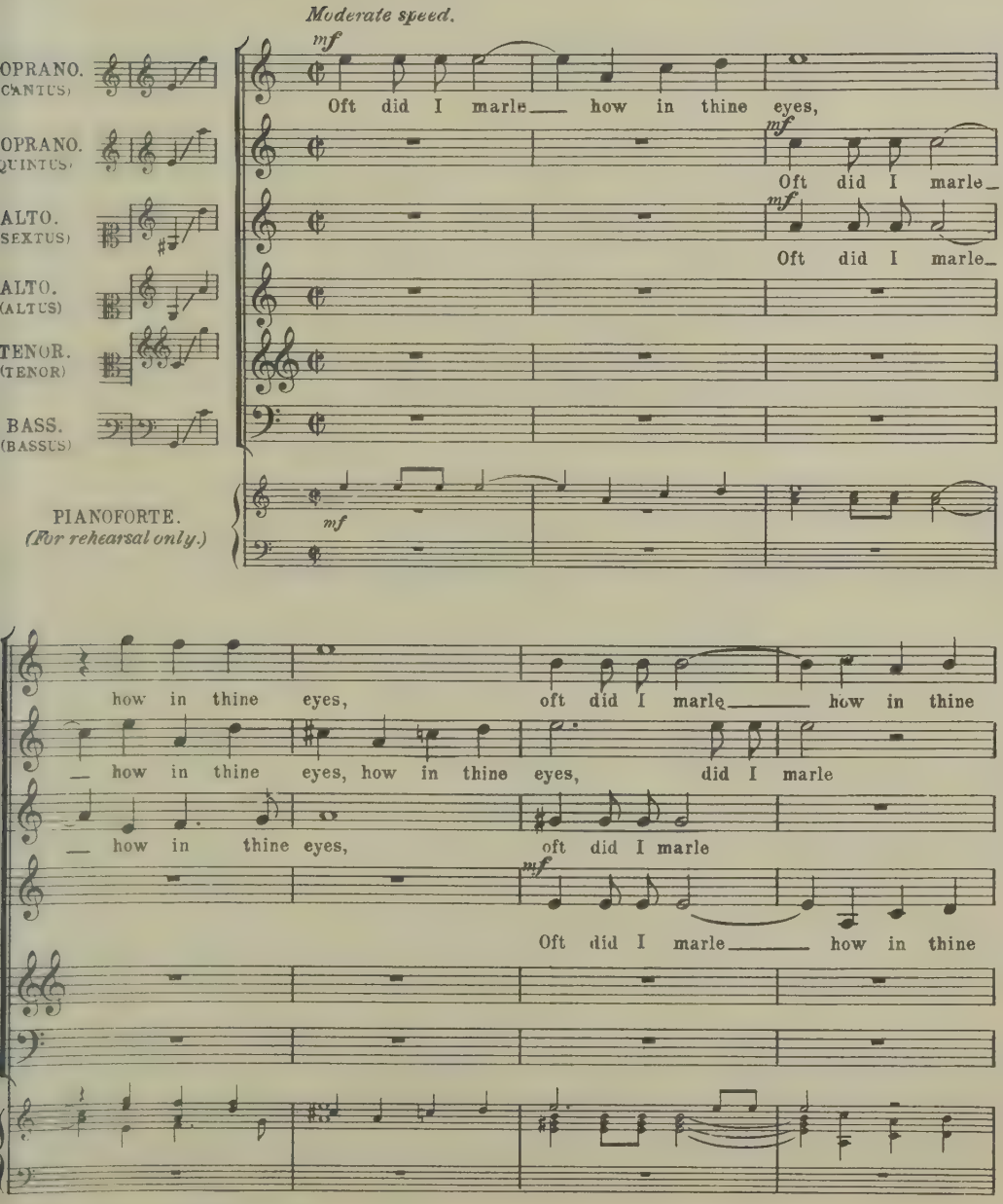

-just, her slan - der is un - just, her slan - der is un - just, is un -
her slan - der is un - just, her slan - der is un - just,
her slan - der is un - just, is un -
her slan - der is un - just,
slan - der is un - just, her slan - der is un - just, un -
slan - der is un - just, her slan - der is un - just,
-just, To call that love which is
which is
-just, To call that love, love,
To call that love which
-just, To call that love,
To call that love which is


— in - deed but lust,
— in - deed but lust, to call that love, love,
to call that love, which is
is but lust, to call that love, to
to call that love,
— in - deed but lust, to call that love,
to call
— which is in - deed but lust, to
— in - deed but lust, to call that love,
call that love, which is in-deed but lust,
which is in-deed but lust, to call that love, which
— which is but lust, to


— that love, which is in - deed but lust, to call that love, which
call that love, which is in - deed but lust,
which is in - deed but lust, which is in
which is in - deed, in-deed but lust, which is
is but lust, to call that love,
call that love, which is but lust, which
is but lust, which is in - deed but lust.
to call that love, which is in - deed but lust.
- deed but lust, which is in - deed but lust.
— in - deed but lust, is in - deed but lust.
love, which is in - deed but lust.
is but lust, which is in - deed but lust.

Nº 25. OFT DID I MARLE.

To Master *Iohn Ward.*


Moderate speed.
mf
SOPRANO. (CANTUS)
SOPRANO. (QUINTUS)
ALTO. (SEXTUS)
ALTO. (ALTUS)
TENOR. (TENOR)
BASS. (BASSUS)
PIANOFORTE. (For rehearsal only.)
Oft did I marle how in thine eyes,
Oft did I marle
Oft did I marle
how in thine eyes, oft did I marle how in thine
how in thine eyes, how in thine eyes, did I marle
how in thine eyes, oft did I marle
Oft did I marle how in thine

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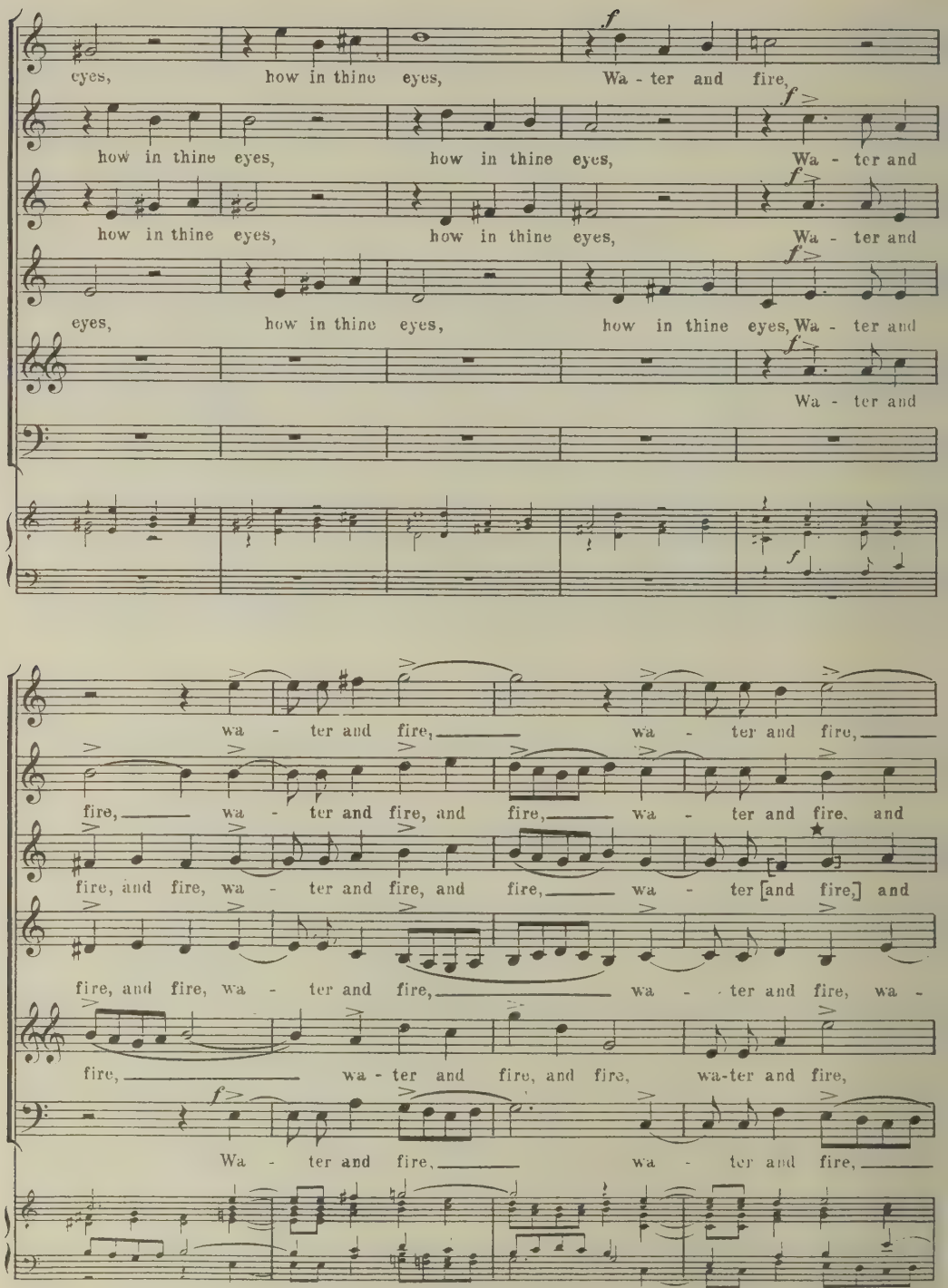
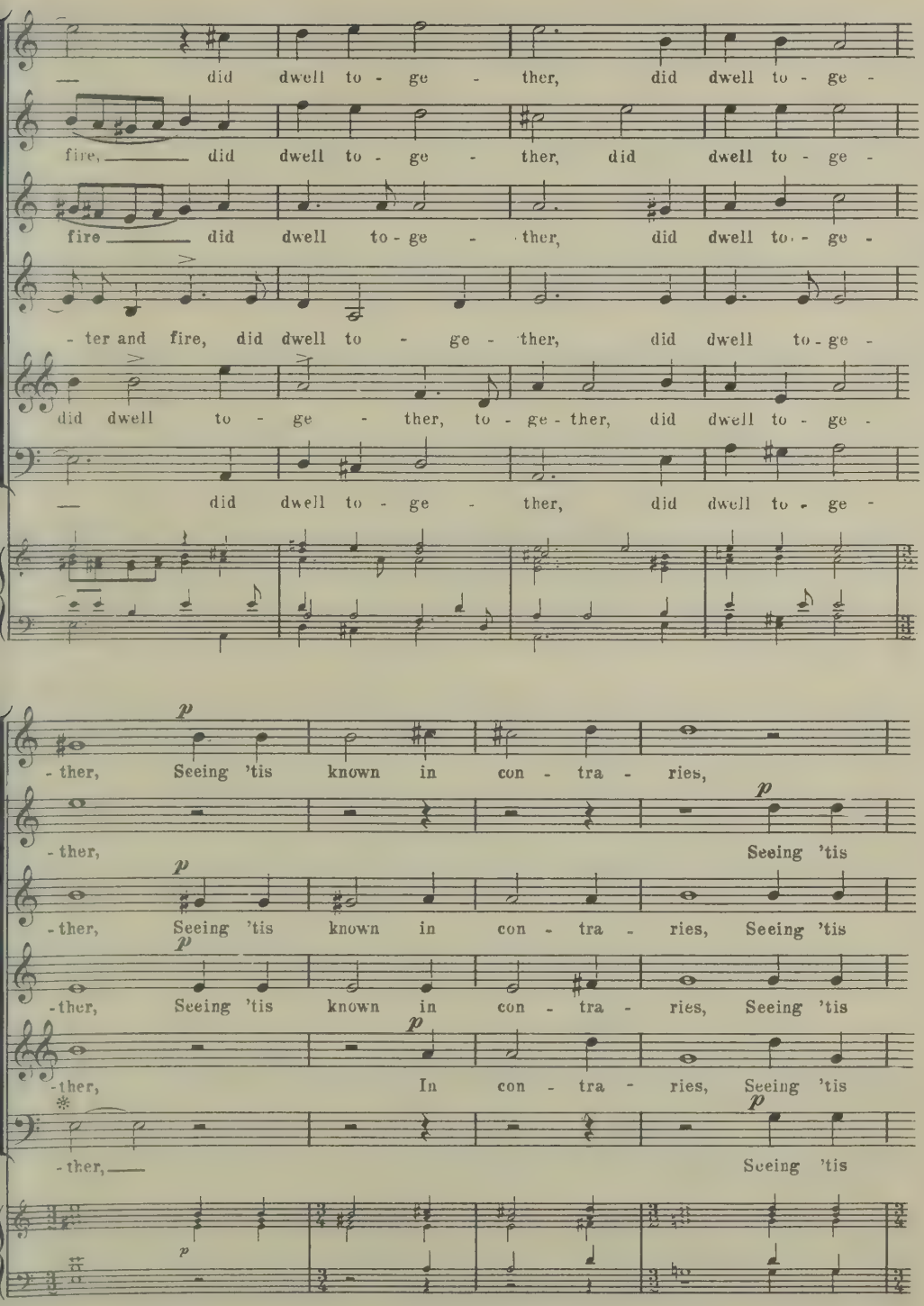
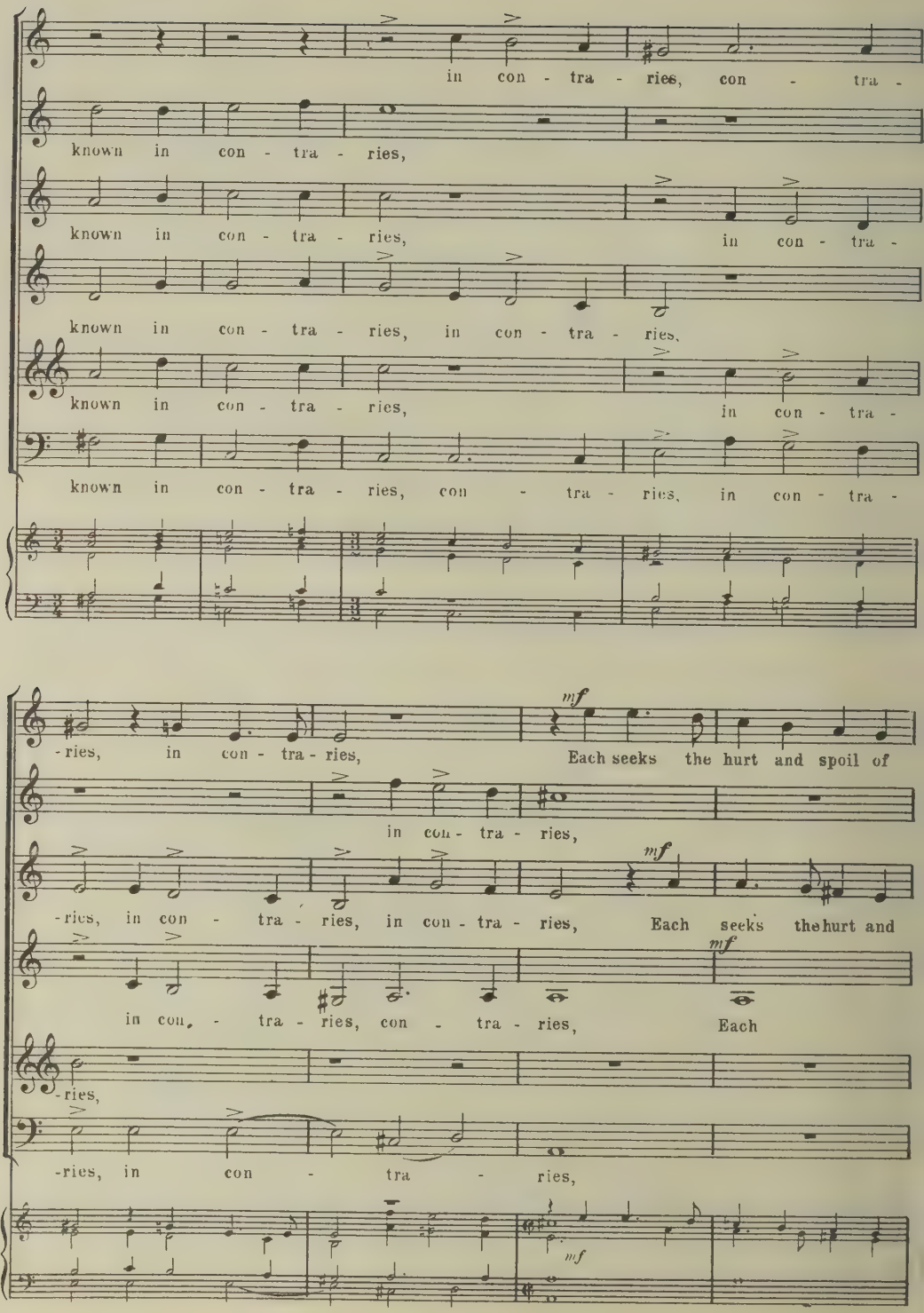
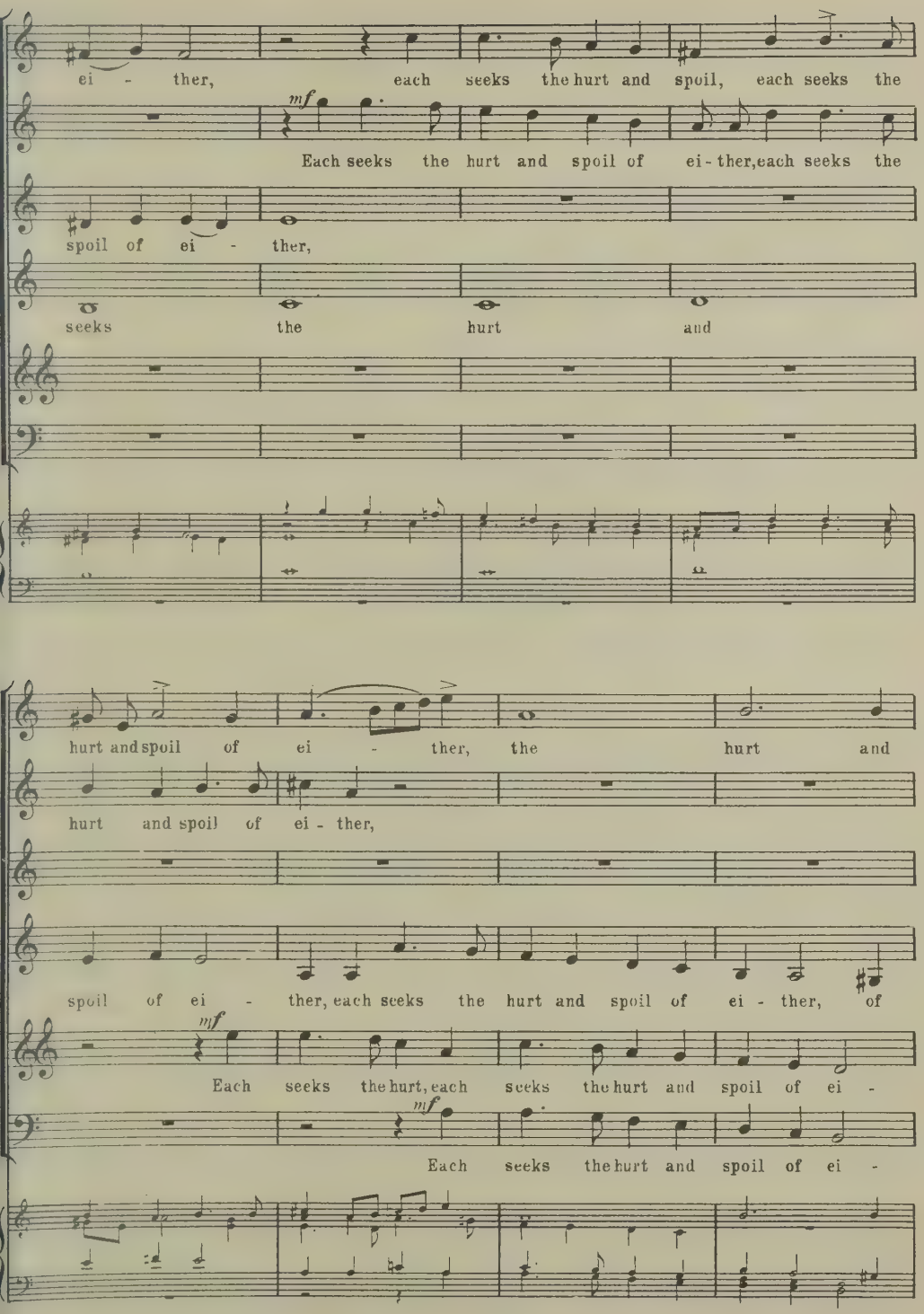

eyes, how in thine eyes, Wa - ter and fire,
how in thine eyes, how in thine eyes, Wa - ter and
how in thine eyes, how in thine eyes, Wa - ter and
eyes, how in thine eyes, how in thine eyes, Wa - ter and
Wa - ter and
wa - ter and fire, wa - ter and fire,
fire, wa - ter and fire, and fire, wa - ter and fire, and
fire, and fire, wa - ter and fire, and fire, wa - ter [and fire,] and
fire, and fire, wa - ter and fire, wa - ter and fire, wa -
fire, wa - ter and fire, and fire, wa-ter and fire,
Wa - ter and fire, wa - ter and fire,

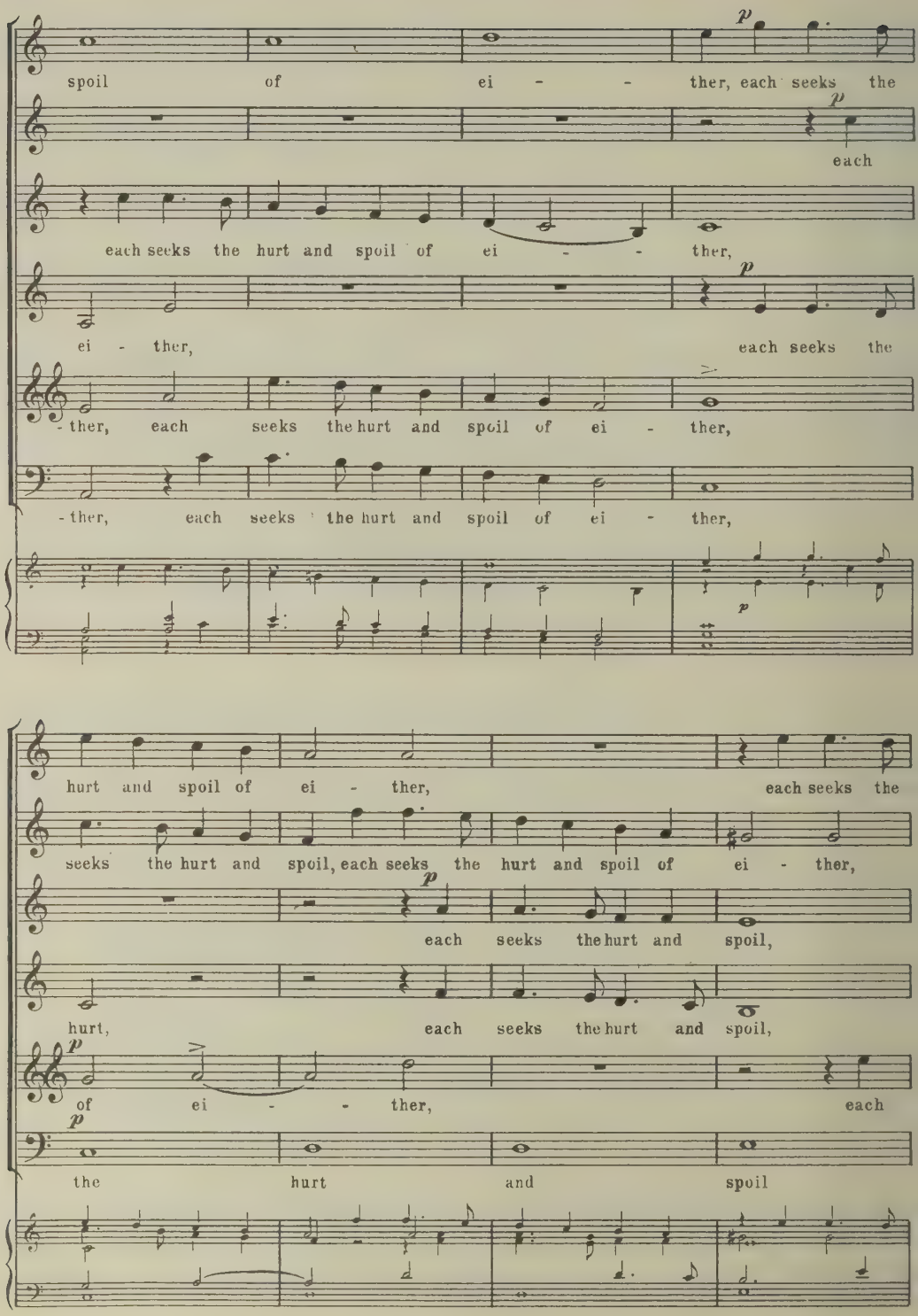
*two notes omitted in original

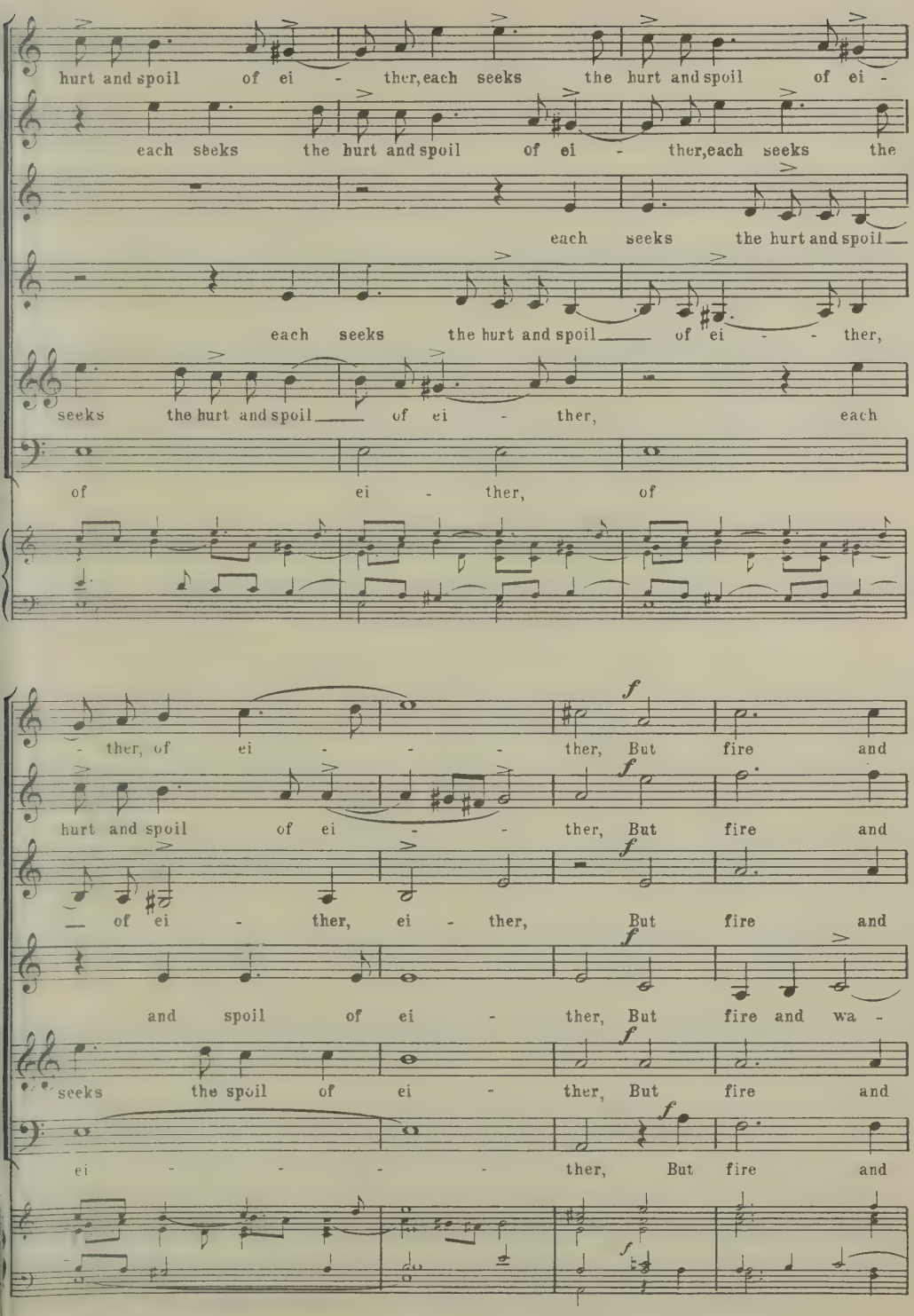

— did dwell to - ge - ther, did dwell to - ge -
fire, did dwell to - ge - ther, did dwell to - ge -
fire did dwell to - ge - ther, did dwell to - ge -
- ter and fire, did dwell to - ge - ther, did dwell to - ge -
did dwell to - ge - ther, to - ge - ther, did dwell to - ge -
— did dwell to - ge - ther, did dwell to - ge -
- ther, Seeing 'tis known in con - tra - ries,
- ther, Seeing 'tis
- ther, Seeing 'tis known in con - tra - ries, Seeing 'tis
- ther, Seeing 'tis known in con - tra - ries, Seeing 'tis
- ther, In con - tra - ries, Seeing 'tis
- ther, Seeing 'tis

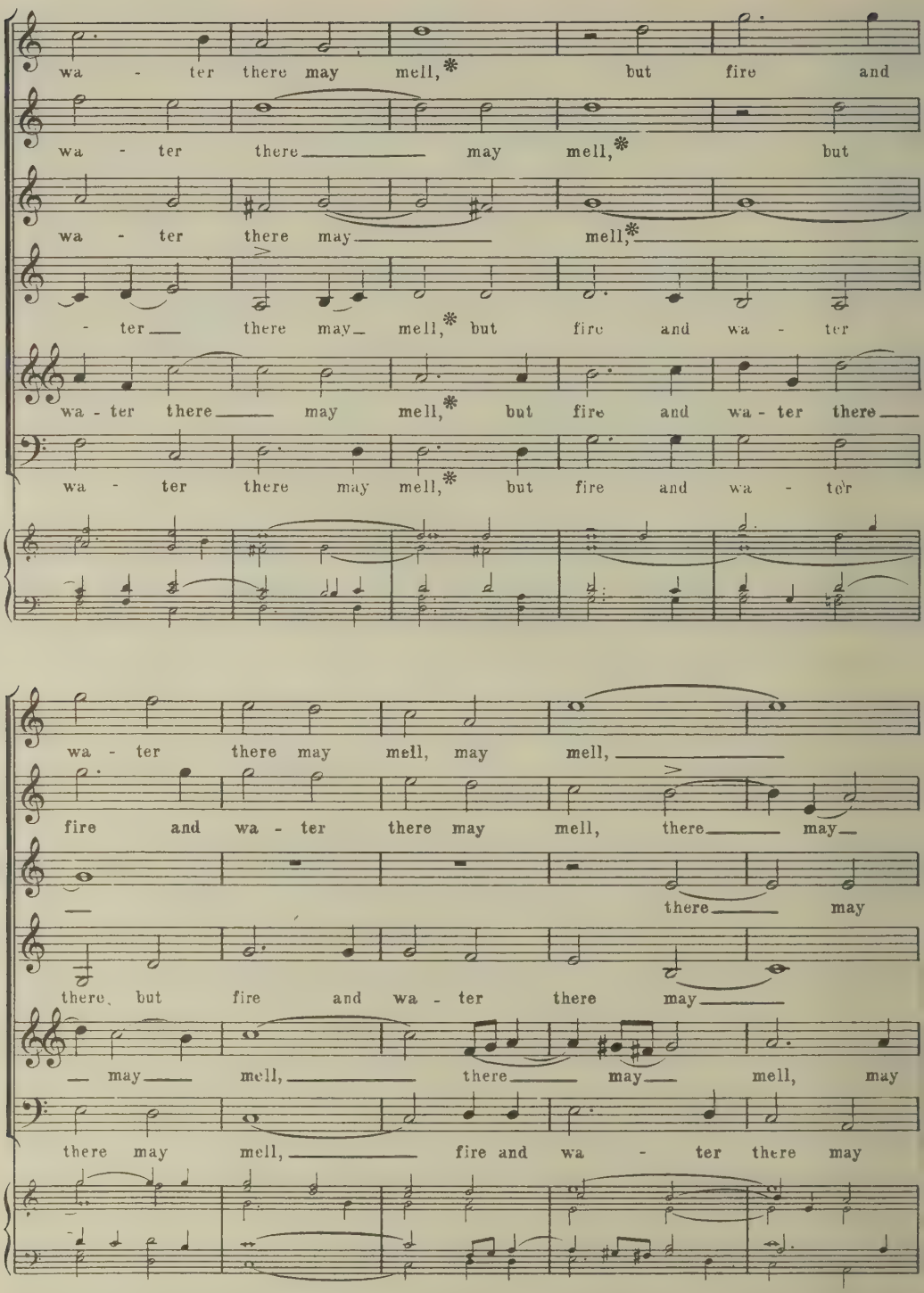
* The original has two minims printed thus with a slur.


in con - tra - ries, con - tra -
known in con - tra - ries,
known in con - tra - ries, in con - tra -
known in con - tra - ries, in con - tra - ries,
known in con - tra - ries, in con - tra -
known in con - tra - ries, con - tra - ries, in con - tra -
-ries, in con - tra - ries,
mf
Each seeks the hurt and spoil of
in con - tra - ries,
-ries, in con - tra - ries, in con - tra - ries,
mf
Each seeks the hurt and
in con - tra - ries, con - tra - ries,
mf
Each
-ries,
-ries, in con - tra - ries,
mf

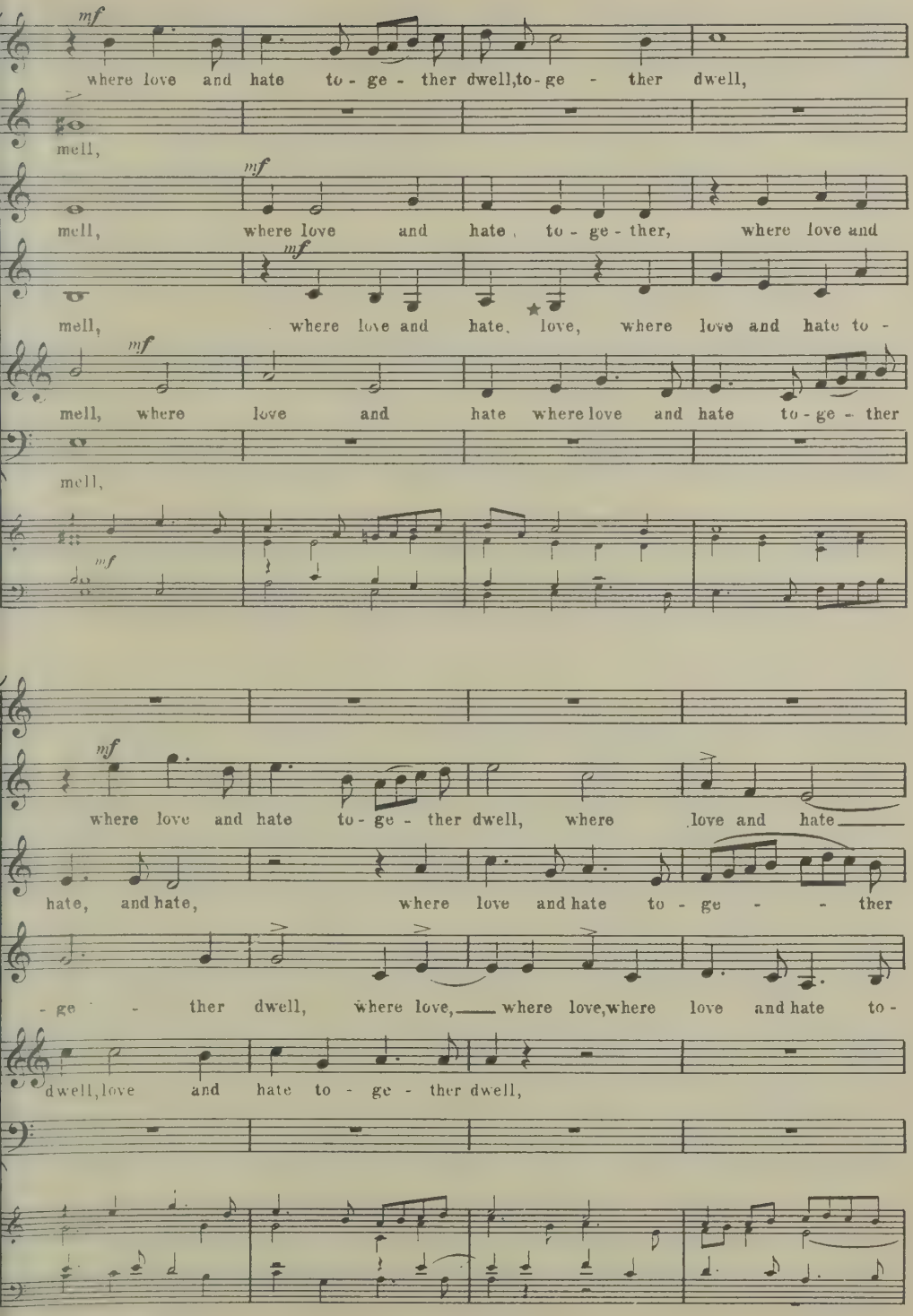

ei - ther, each seeks the hurt and spoil, each seeks the
mf
Each seeks the hurt and spoil of ei - ther, each seeks the
spoil of ei - ther,
seeks the hurt and
hurt and spoil of ei - ther, the hurt and
hurt and spoil of ei - ther,
spoil of ei - ther, each seeks the hurt and spoil of ei - ther, of
mf
Each seeks the hurt, each seeks the hurt and spoil of ei -
mf
Each seeks the hurt and spoil of ei -


spoil of ei - - ther, each seeks the
each
each seeks the hurt and spoil of ei - - ther,
ei - ther, each seeks the
- ther, each seeks the hurt and spoil of ei - ther,
- ther, each seeks the hurt and spoil of ei - ther,
hurt and spoil of ei - ther, each seeks the
seeks the hurt and spoil, each seeks the hurt and spoil of ei - ther,
each seeks the hurt and spoil,
hurt, each seeks the hurt and spoil,
of ei - - ther, each
the hurt and spoil

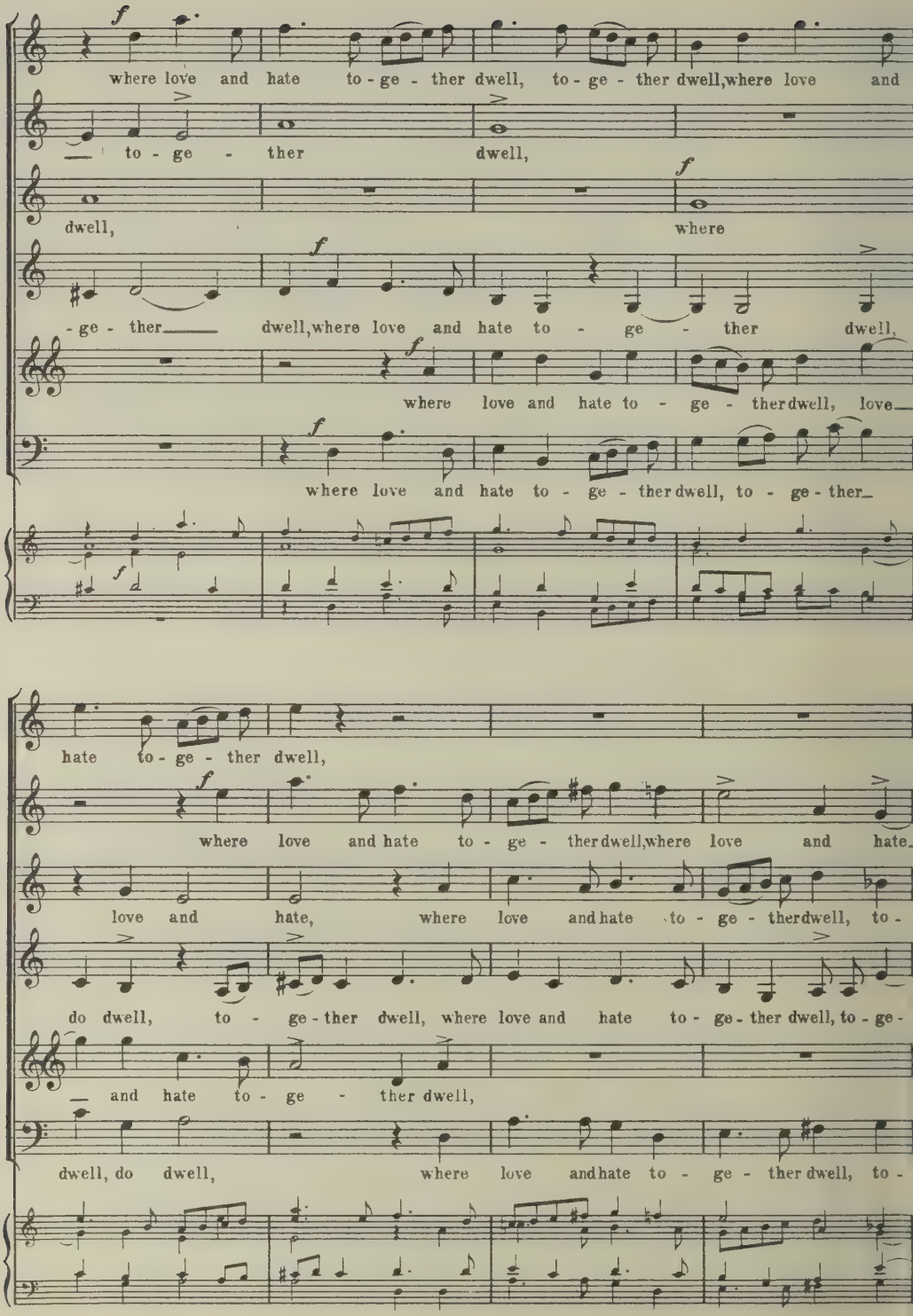

hurt and spoil of ei - ther, each seeks the hurt and spoil of ei -
each seeks the hurt and spoil of ei - ther, each seeks the
each seeks the hurt and spoil
each seeks the hurt and spoil of ei - - ther,
seeks the hurt and spoil of ei - ther, each
of ei - ther, of
- ther, of ei - - - ther, But fire and
hurt and spoil of ei - - ther, But fire and
of ei - ther, ei - ther, But fire and
and spoil of ei - ther, But fire and wa -
seeks the spoil of ei - ther, But fire and
ei - - - - ther, But fire and
f

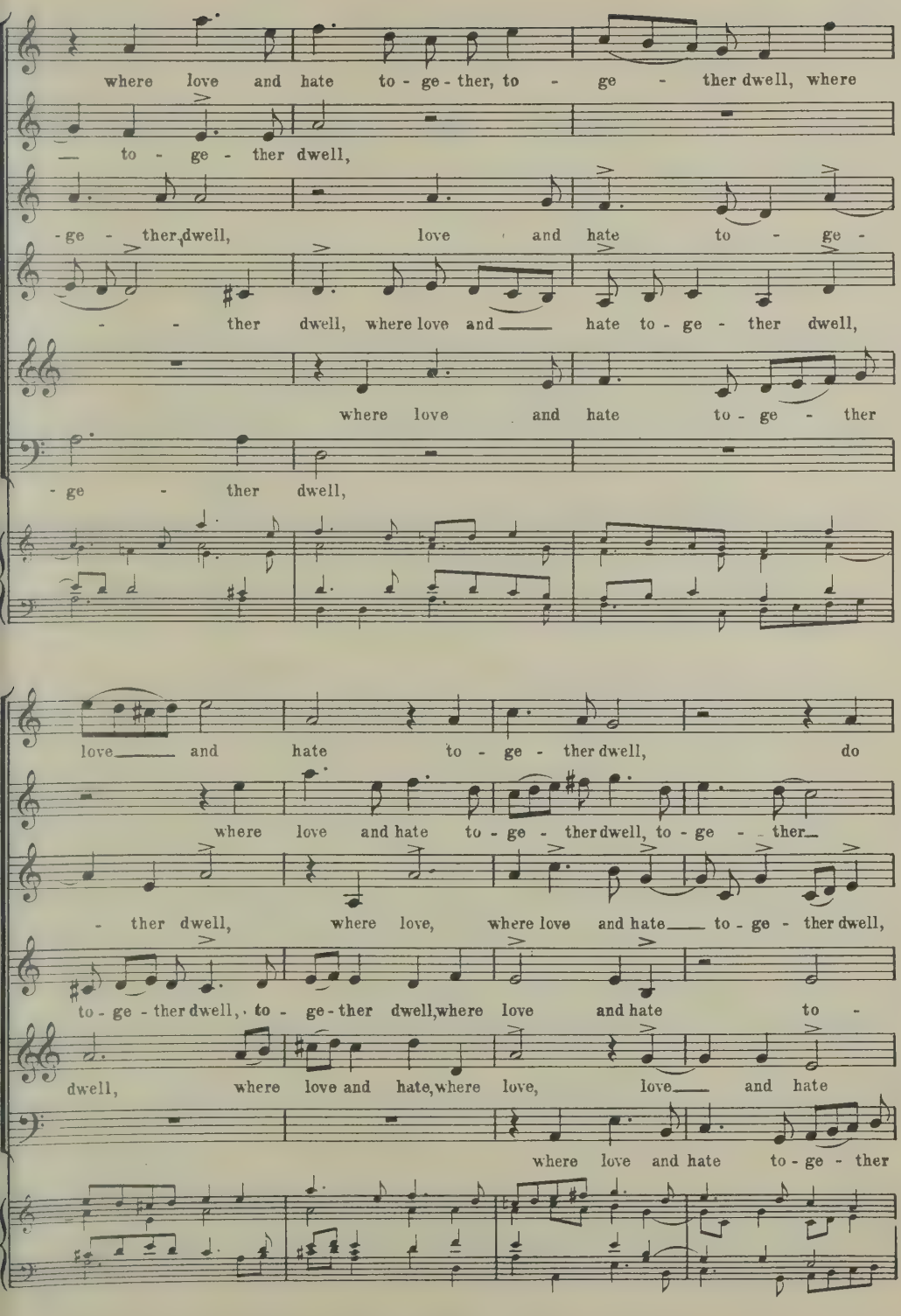

wa - ter there may mell,* but fire and
wa - ter there may mell,* but
wa - ter there may mell,*
- ter there may mell,* but fire and wa - ter
wa - ter there may mell,* but fire and wa - ter there
wa - ter there may mell,* but fire and wa - ter
wa - ter there may mell, may mell,
fire and wa - ter there may mell, there may
there may
there, but fire and wa - ter there may
may mell, there may mell, may
there may mell, fire and wa - ter there may

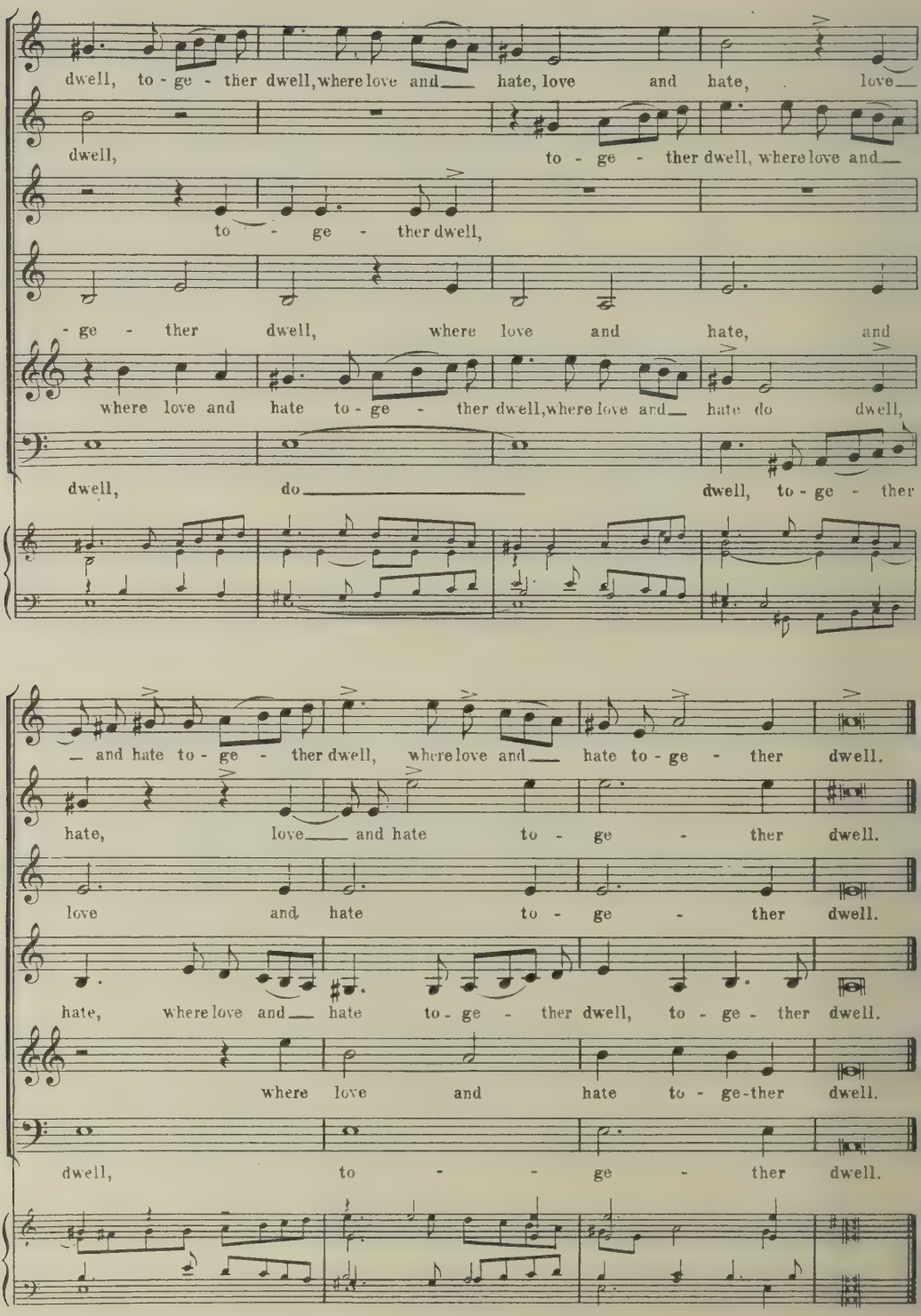
*The repetition of the word *dwell* in Tomkins's version of the final couplet was probably due to an error of transcription; the editor suggests that *mell*, meaning *mingle*, was the original reading here.


mf
where love and hate to - ge - ther dwell, to - ge - ther dwell,
mell,
mf
mell, where love and hate to - ge - ther, where love and
mf
mell, where love and hate, love, where love and hate to -
mf
mell, where love and hate where love and hate to - ge - ther
mell,
mf
mf
where love and hate to - ge - ther dwell, where love and hate
hate, and hate, where love and hate to - ge - ther
- ge - ther dwell, where love, where love, where love and hate to -
dwell, love and hate to - ge - ther dwell,

'(love)' in original


where love and hate to - ge - ther dwell, to - ge - ther dwell, where love and
to - ge - ther dwell,
dwell, where
- ge - ther dwell, where love and hate to - ge - ther dwell,
where love and hate to - ge - ther dwell, love
where love and hate to - ge - ther dwell, to - ge - ther
hate to - ge - ther dwell,
where love and hate to - ge - ther dwell, where love and hate
love and hate, where love and hate to - ge - ther dwell, to -
do dwell, to - ge - ther dwell, where love and hate to - ge - ther dwell, to - ge -
and hate to - ge - ther dwell,
dwell, do dwell, where love and hate to - ge - ther dwell, to -

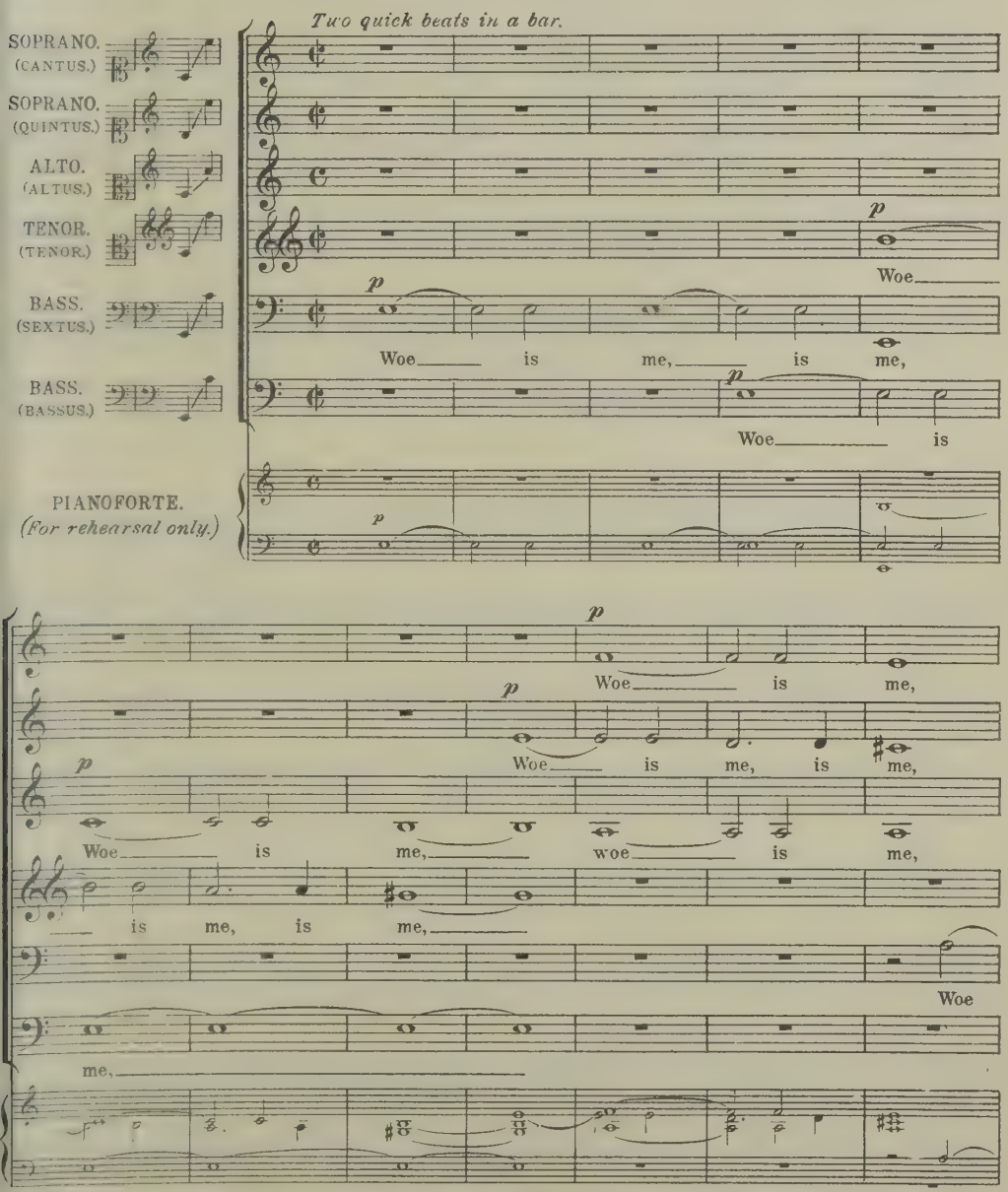

where love and hate to - ge - ther, to - ge - ther dwell, where
— to - ge - ther dwell,
- ge - ther, dwell, love and hate to - ge -
- - ther dwell, where love and ____ hate to - ge - ther dwell,
where love and hate to - ge - ther
- ge - ther dwell,
love ____ and hate to - ge - ther dwell, do
where love and hate to - ge - ther dwell, to - ge - ther ____
- ther dwell, where love, where love and hate ____ to - ge - ther dwell,
to - ge - ther dwell, to - ge - ther dwell, where love and hate to -
dwell, where love and hate, where love, love ____ and hate
where love and hate to - ge - ther


dwell, to - ge - ther dwell, where love and hate, love and hate, love
dwell, to - ge - ther dwell, where love and
to - ge - ther dwell,
- ge - ther dwell, where love and hate, and
where love and hate to - ge - ther dwell, where love and hate do dwell,
dwell, do dwell, to - ge - ther
- and hate to - ge - ther dwell, where love and hate to - ge - ther dwell.
hate, love and hate to - ge - ther dwell.
love and hate to - ge - ther dwell.
hate, where love and hate to - ge - ther dwell, to - ge - ther dwell.
where love and hate to - ge-ther dwell.
dwell, to - ge - ther dwell.

No. 26. WOE IS ME.

To my Brother Mr. *Iohn Tomkins.*

Words from Psalm CXX. 4.



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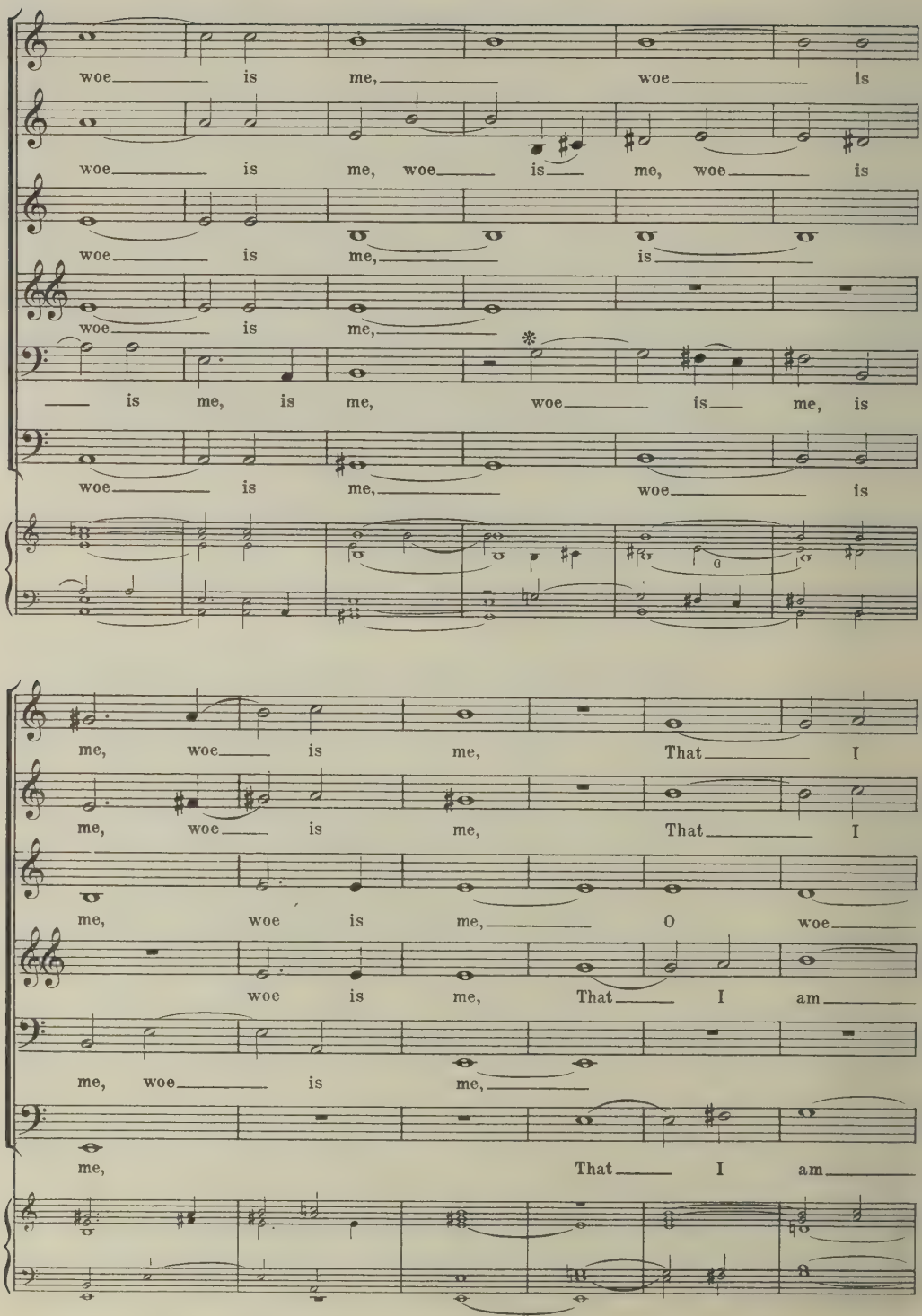
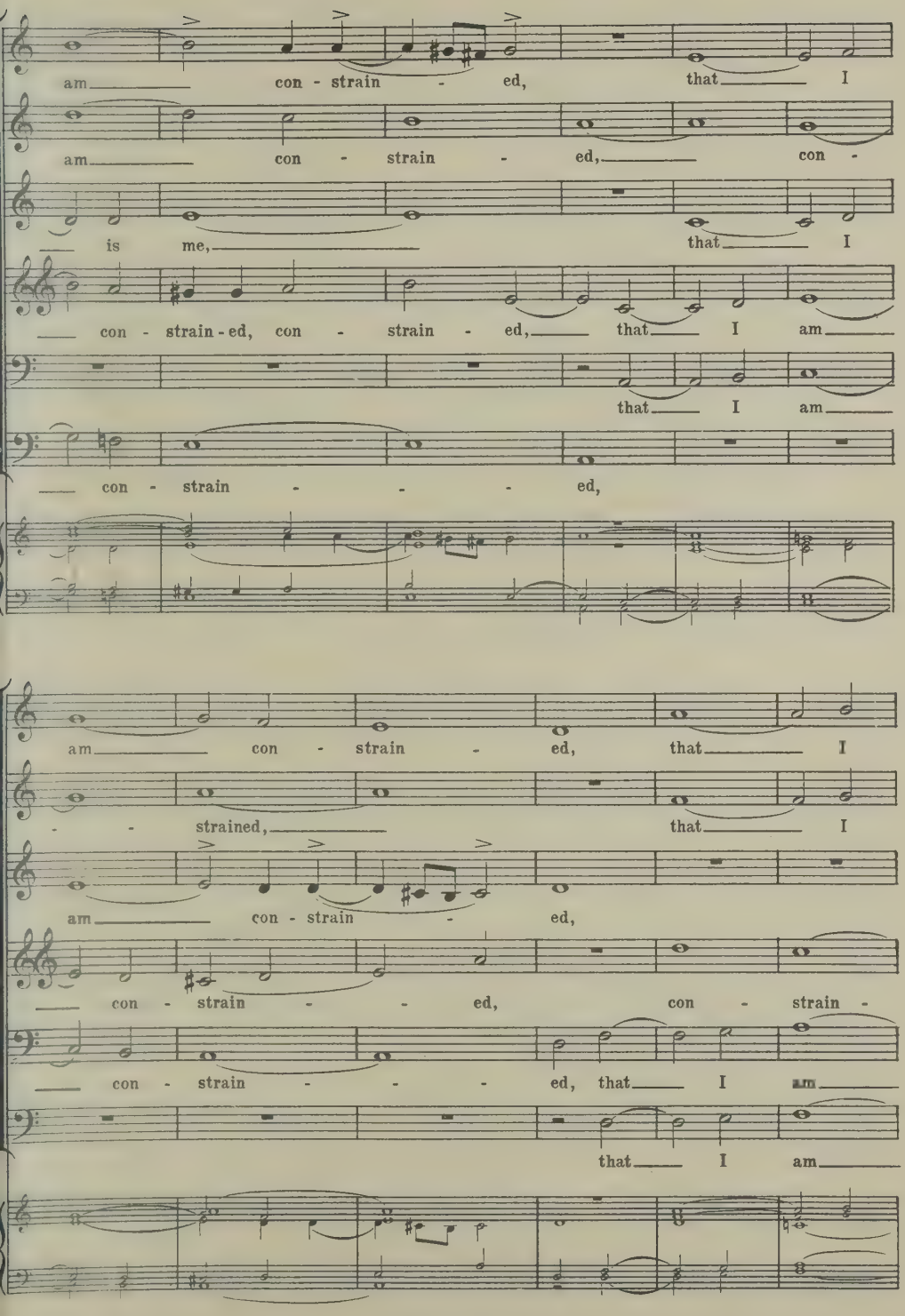
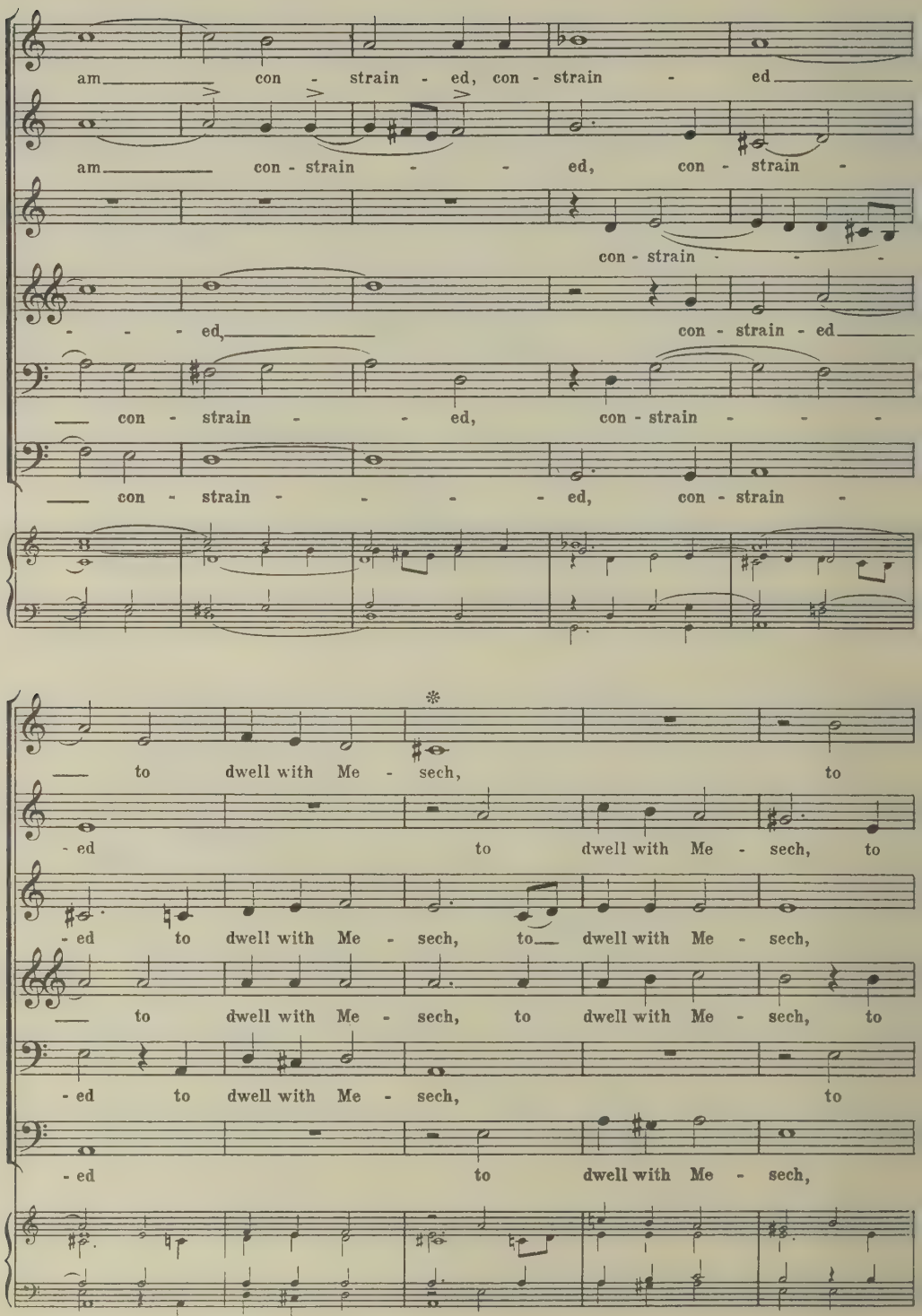
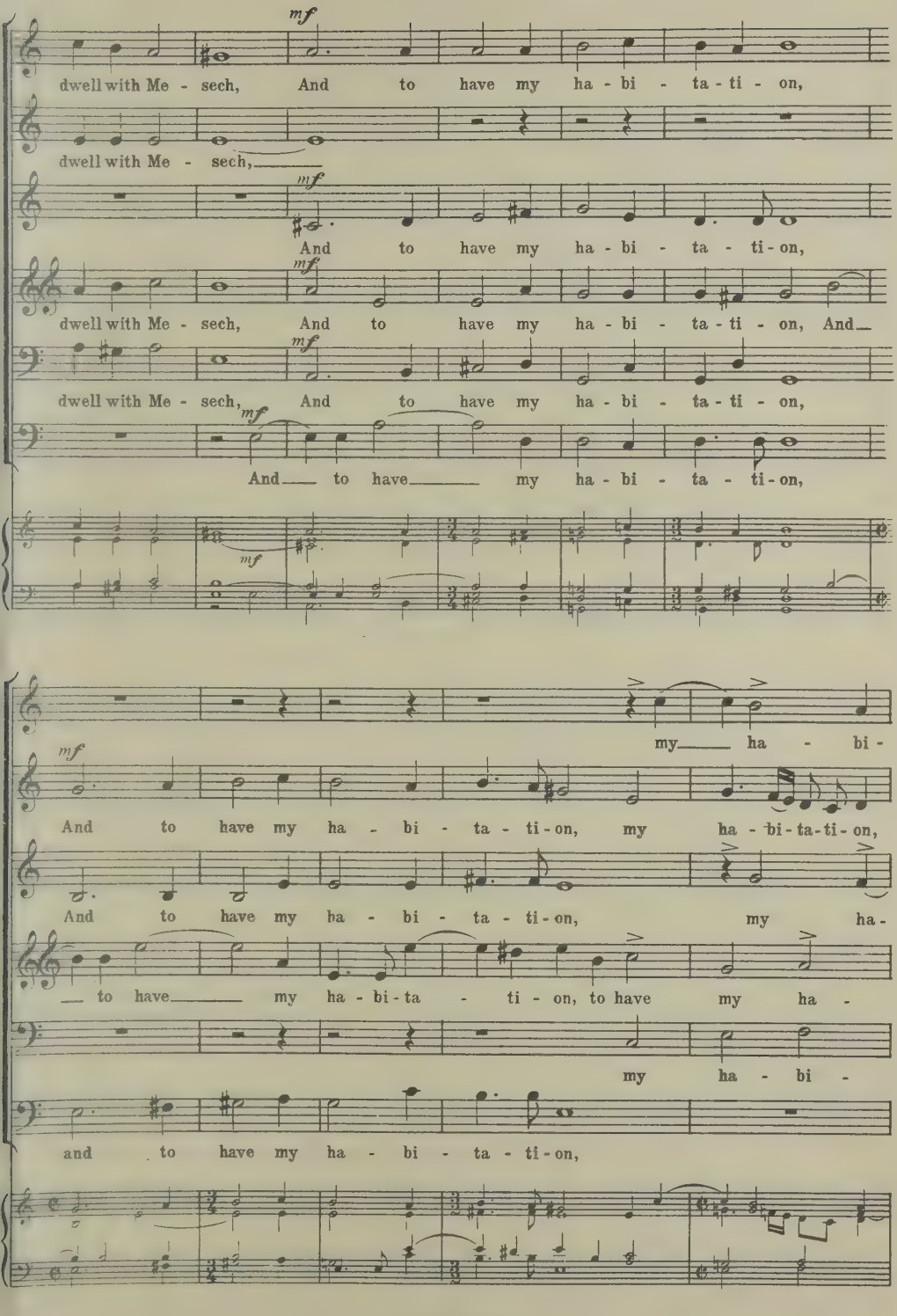

woe is me, woe is
woe is me, woe is me, woe is
woe is me, is
woe is me,
is me, is me, woe is me, is
woe is me, woe is
me, woe is me, That I
me, woe is me, That I
me, woe is me, O woe
woe is me, That I am
me, woe is me,
me, That I am

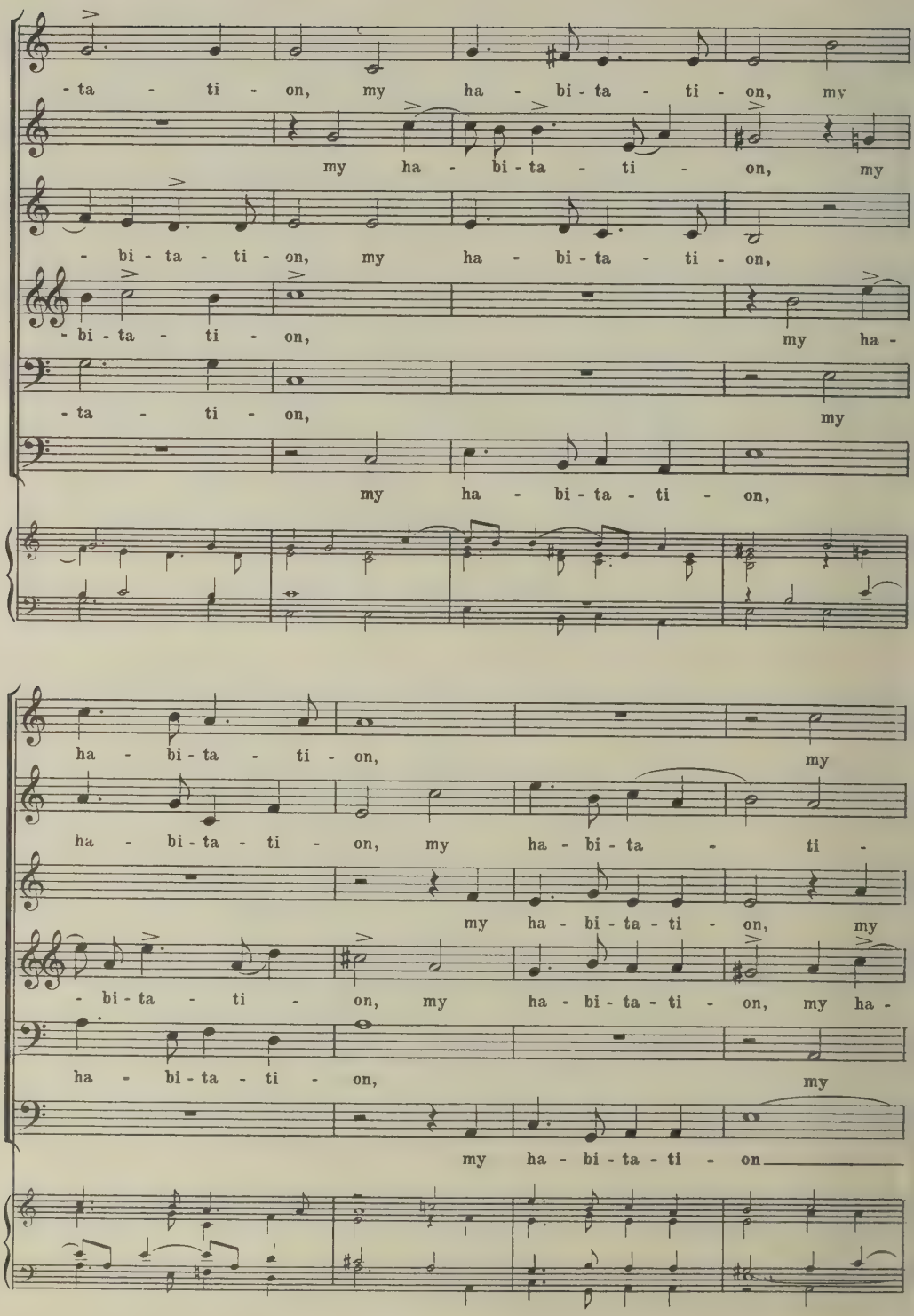
* G natural is in the text and was no doubt intended by the composer; such clashes are not uncommon in Tudor music.

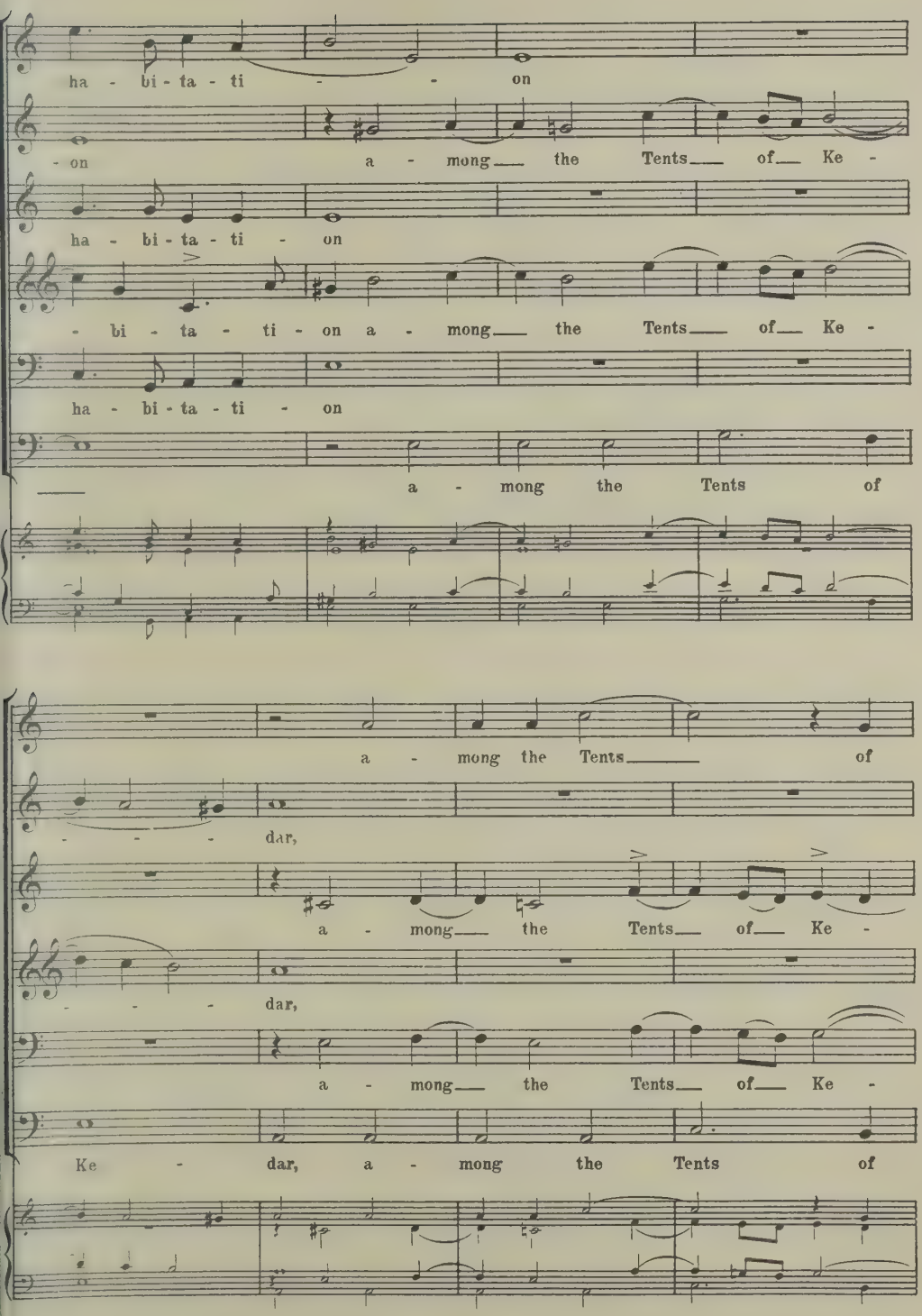

am con - strain - ed, that I
am con - strain - ed, con -
is me, that I
con - strain - ed, con - strain - ed, that I am
that I am
con - strain - - - ed,
am con - strain - ed, that I
- - strained, that I
am con - strain - ed,
con - strain - - ed, con - strain -
con - strain - - - ed, that I am
that I am

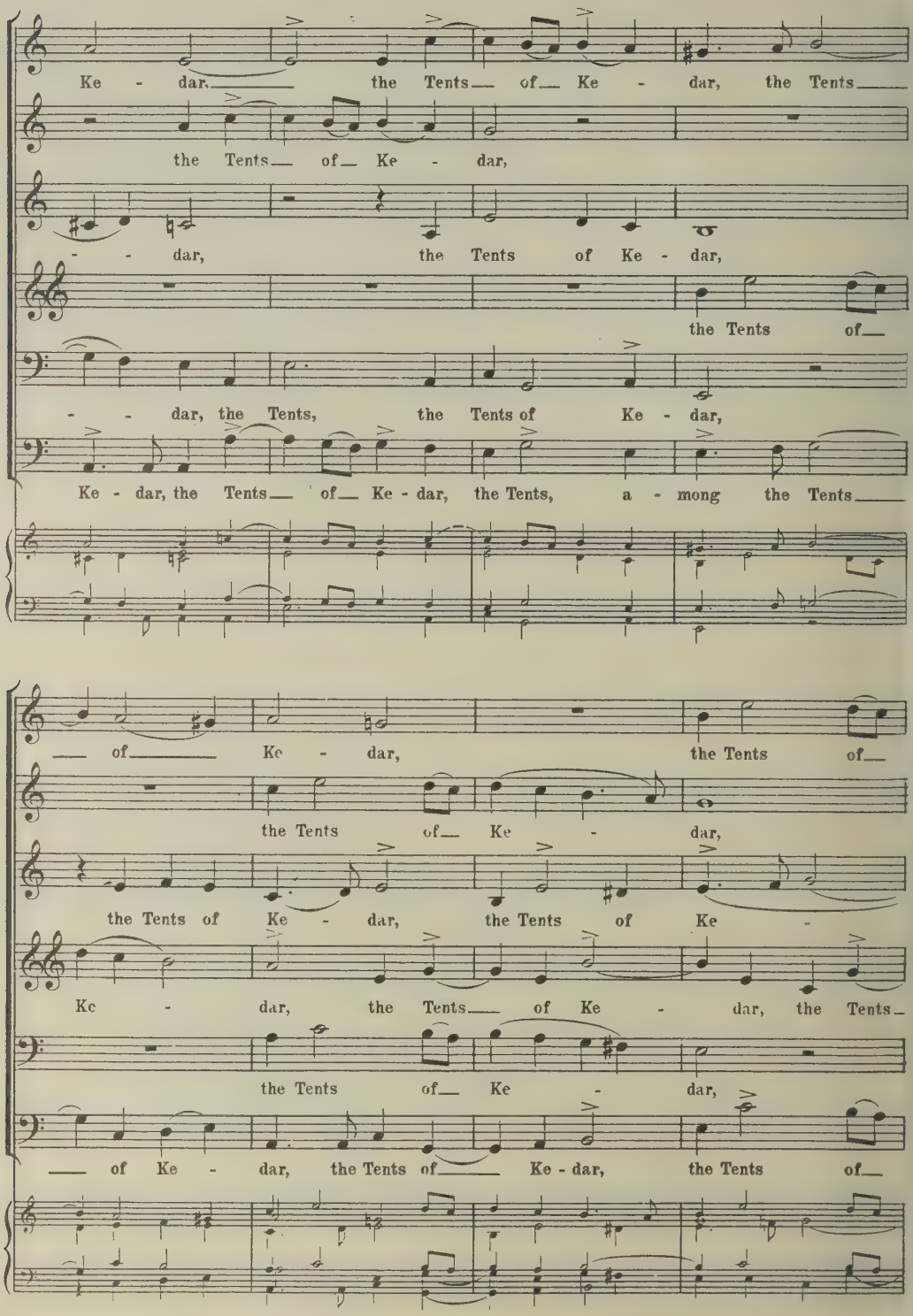

am con - strain - ed, con - strain - ed
am con - strain - - ed, con - strain -
con - strain - - -
- - - ed, con - strain - ed
con - strain - - ed, con - strain - - -
con - strain - - - - ed, con - strain -
to dwell with Me - sech, to
- ed to dwell with Me - sech, to
- ed to dwell with Me - sech, to dwell with Me - sech,
to dwell with Me - sech, to dwell with Me - sech, to
- ed to dwell with Me - sech, to
- ed to dwell with Me - sech,

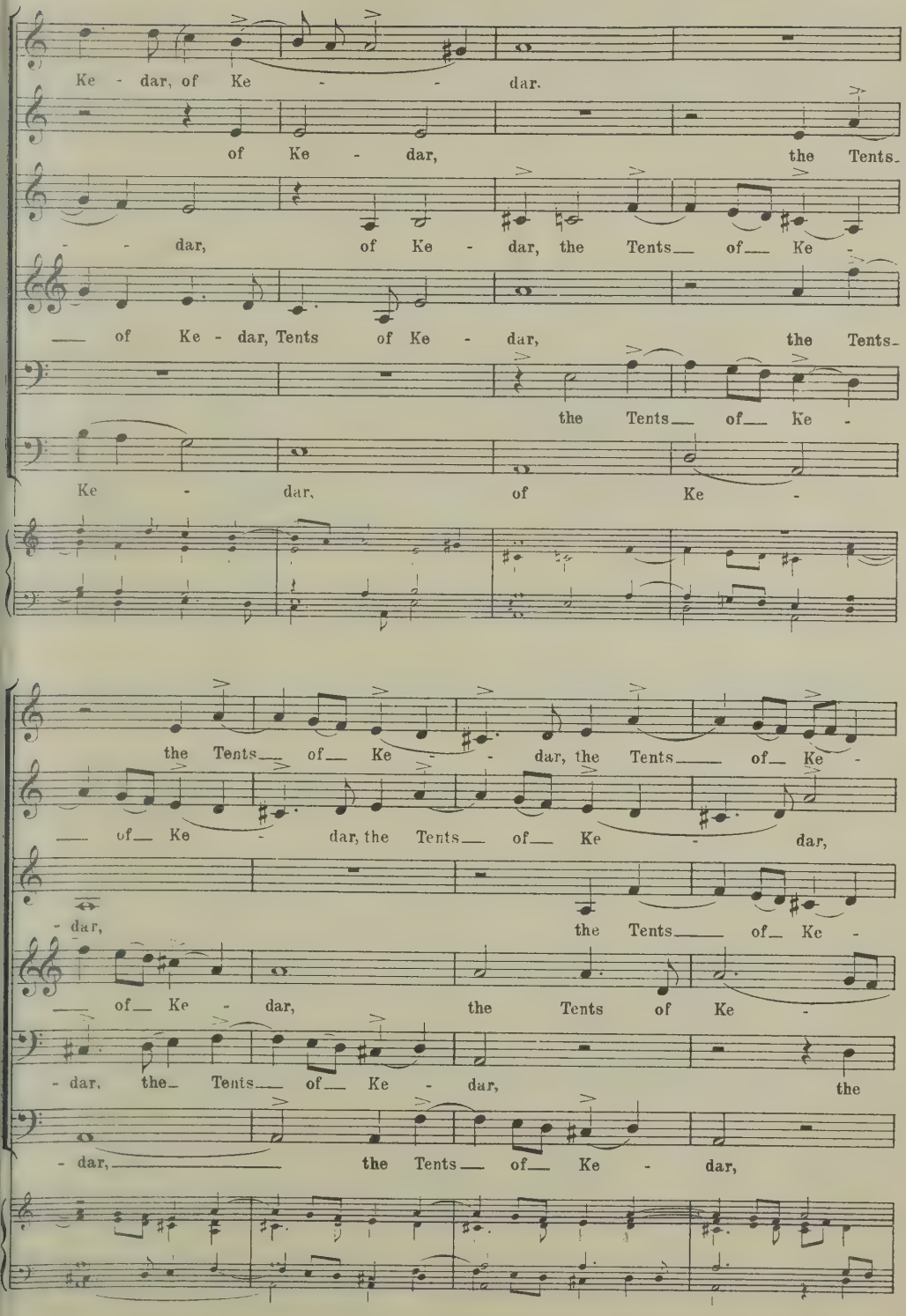
*This note should be sung as a minim.

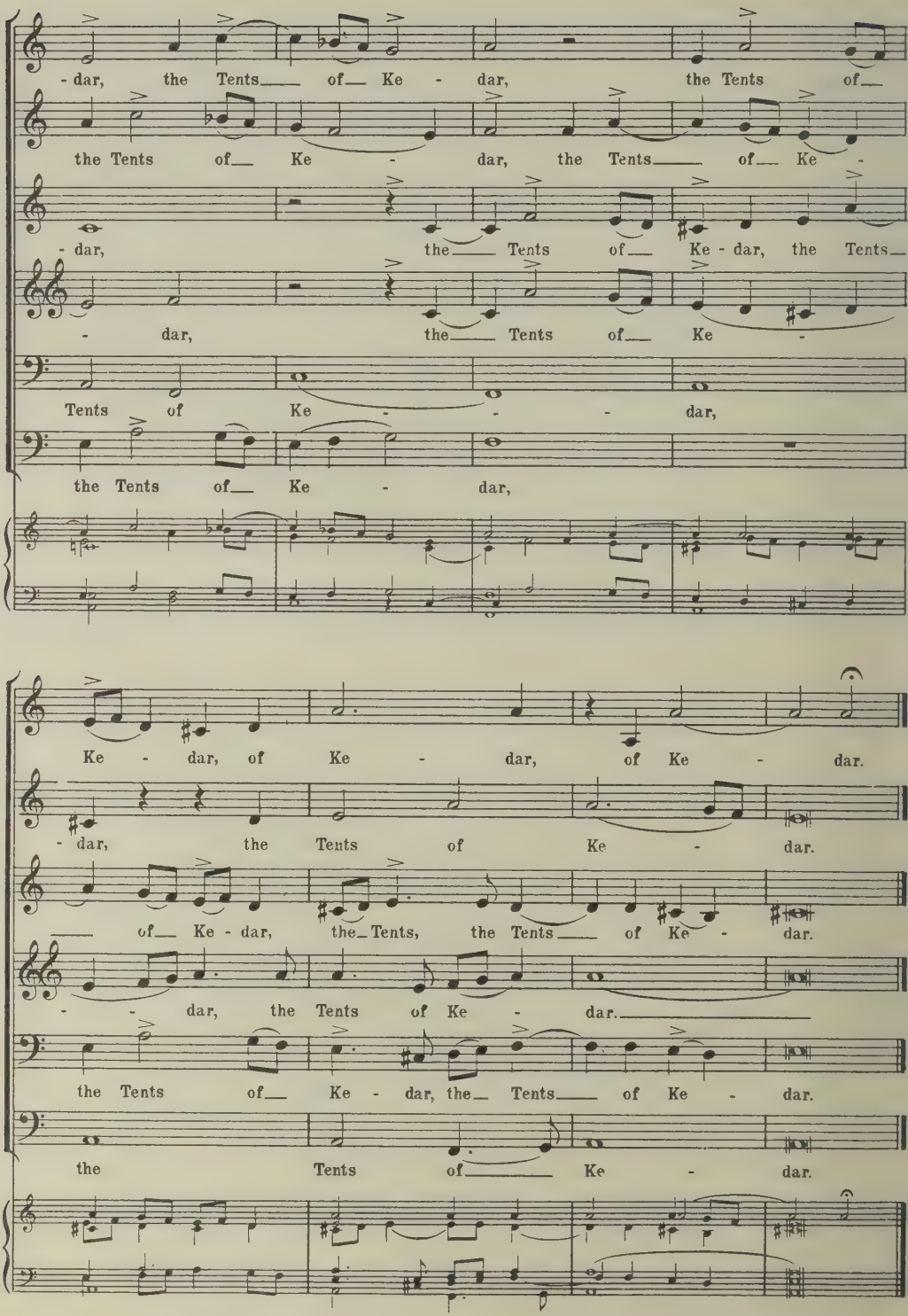

mf
dwell with Me - sech, And to have my ha - bi - ta - ti - on,
dwell with Me - sech,
mf
And to have my ha - bi - ta - ti - on,
mf
dwell with Me - sech, And to have my ha - bi - ta - ti - on, And
mf
dwell with Me - sech, And to have my ha - bi - ta - ti - on,
mf
And to have my ha - bi - ta - ti - on,
mf
my ha - bi -
mf
And to have my ha - bi - ta - ti - on, my ha - bi - ta - ti - on,
And to have my ha - bi - ta - ti - on, my ha -
to have my ha - bi - ta - ti - on, to have my ha -
my ha - bi -
and to have my ha - bi - ta - ti - on,


-ta - ti - on, my ha - bi-ta - ti - on, my
my ha - bi-ta - ti - on, my
- bi-ta - ti - on, my ha - bi-ta - ti - on,
-bi-ta - ti - on, my ha -
-ta - ti - on, my
my ha - bi-ta - ti - on,
ha - bi-ta - ti - on, my
ha - bi-ta - ti - on, my ha - bi-ta - ti -
my ha - bi-ta - ti - on, my
- bi-ta - ti - on, my ha - bi-ta - ti - on, my ha -
ha - bi-ta - ti - on, my
my ha - bi-ta - ti - on


ha - bi - ta - ti - - - on
- on a - mong the Tents of Ke -
ha - bi - ta - ti - on
- bi - ta - ti - on a - mong the Tents of Ke -
ha - bi - ta - ti - on
a - mong the Tents of
a - mong the Tents of
- - - dar,
a - mong the Tents of Ke -
- - - dar,
a - mong the Tents of Ke -
Ke - dar, a - mong the Tents of


Ke - dar, the Tents of Ke - dar, the Tents
the Tents of Ke - dar,
- - dar, the Tents of Ke - dar,
the Tents of
- - dar, the Tents, the Tents of Ke - dar,
Ke - dar, the Tents of Ke - dar, the Tents, a - mong the Tents
of Ke - dar, the Tents of
the Tents of Ke - dar,
the Tents of Ke - dar, the Tents of Ke -
Ke - dar, the Tents of Ke - dar, the Tents
the Tents of Ke - dar,
of Ke - dar, the Tents of Ke - dar, the Tents of

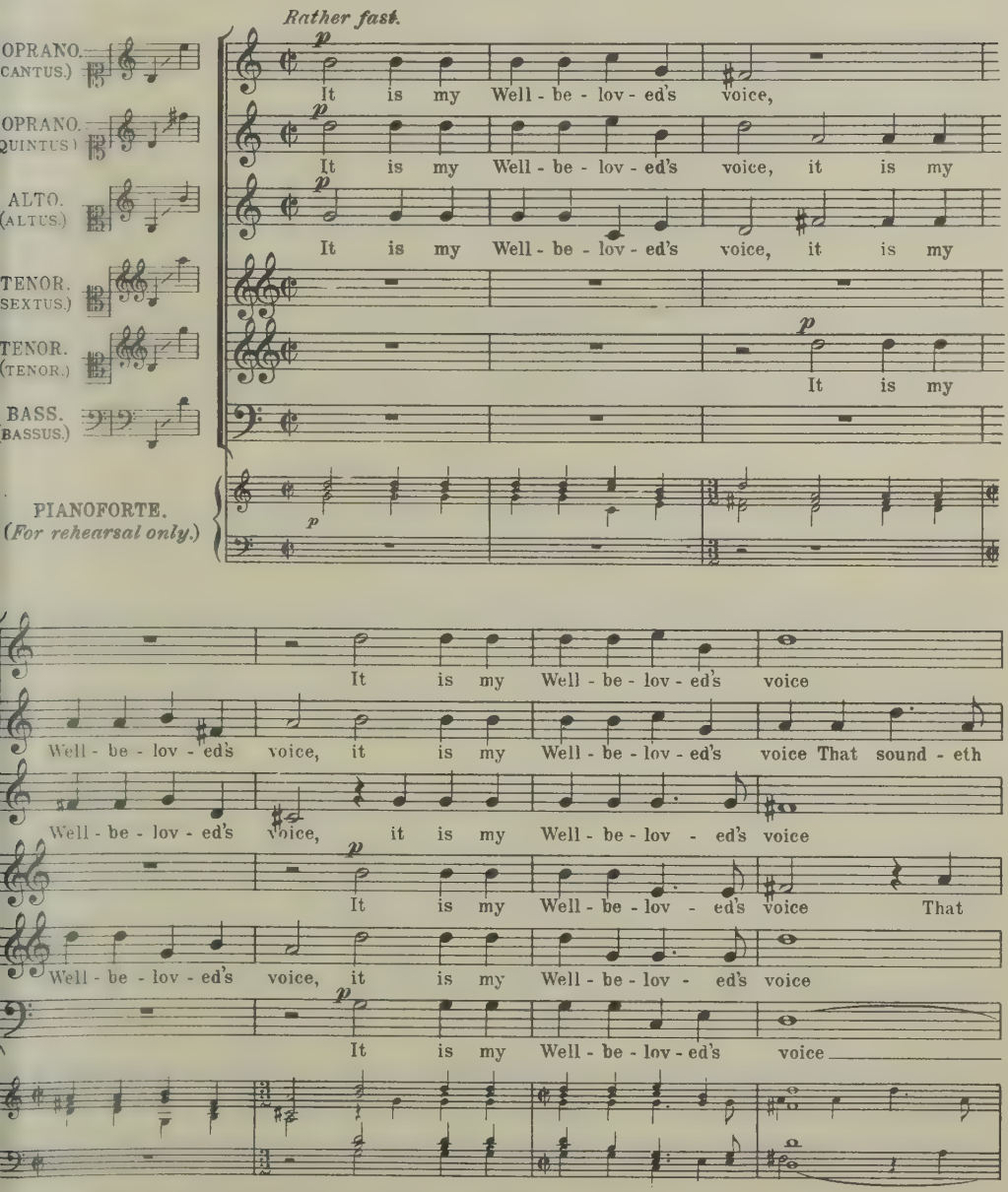

Ke - dar, of Ke - - dar.
of Ke - dar, the Tents
- - dar, of Ke - dar, the Tents of Ke -
of Ke - dar, Tents of Ke - dar, the Tents
the Tents of Ke -
Ke - dar, of Ke -
the Tents of Ke - dar, the Tents of Ke -
of Ke - dar, the Tents of Ke - dar,
- dar, the Tents of Ke -
of Ke - dar, the Tents of Ke -
- dar, the Tents of Ke - dar, the
- dar, the Tents of Ke - dar,


- dar, the Tents of Ke - dar, the Tents of
the Tents of Ke - dar, the Tents of Ke -
- dar, the Tents of Ke - dar, the Tents
- dar, the Tents of Ke -
Tents of Ke - - dar,
the Tents of Ke - dar,
Ke - dar, of Ke - dar, of Ke - dar.
- dar, the Tents of Ke - dar.
of Ke - dar, the Tents, the Tents of Ke - dar.
- - dar, the Tents of Ke - dar.
the Tents of Ke - dar, the Tents of Ke - dar.
the Tents of Ke - dar.

No. 27. IT IS MY WELL-BELOVED'S VOICE.

To Mr. Doctor *Ailmer*.

Words from Canticles II. 8.


Rather fast.
SOPRANO. (CANTUS.)
SOPRANO. (QUINTUS.)
ALTO. (ALTUS.)
TENOR. (SEXTUS.)
TENOR. (TENOR.)
BASS. (BASSUS.)
PIANOFORTE. (For rehearsal only.)
It is my Well-be-lov-ed's voice,
It is my Well-be-lov-ed's voice, it is my
It is my Well-be-lov-ed's voice, it is my
It is my
It is my Well-be-lov-ed's voice
Well-be-lov-ed's voice, it is my Well-be-lov-ed's voice That sound-eth
Well-be-lov-ed's voice, it is my Well-be-lov-ed's voice
It is my Well-be-lov-ed's voice That
Well-be-lov-ed's voice, it is my Well-be-lov-ed's voice
It is my Well-be-lov-ed's voice

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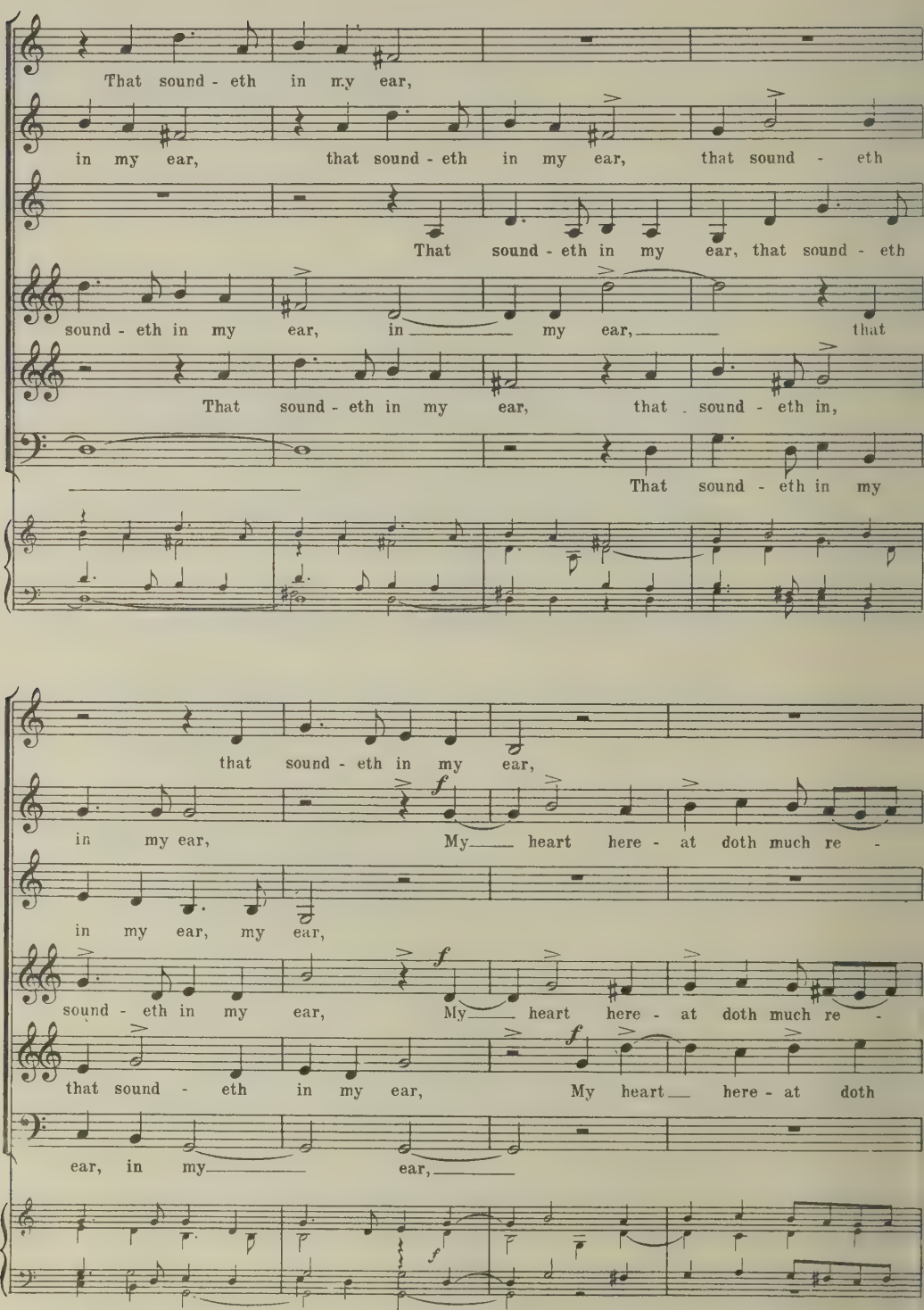
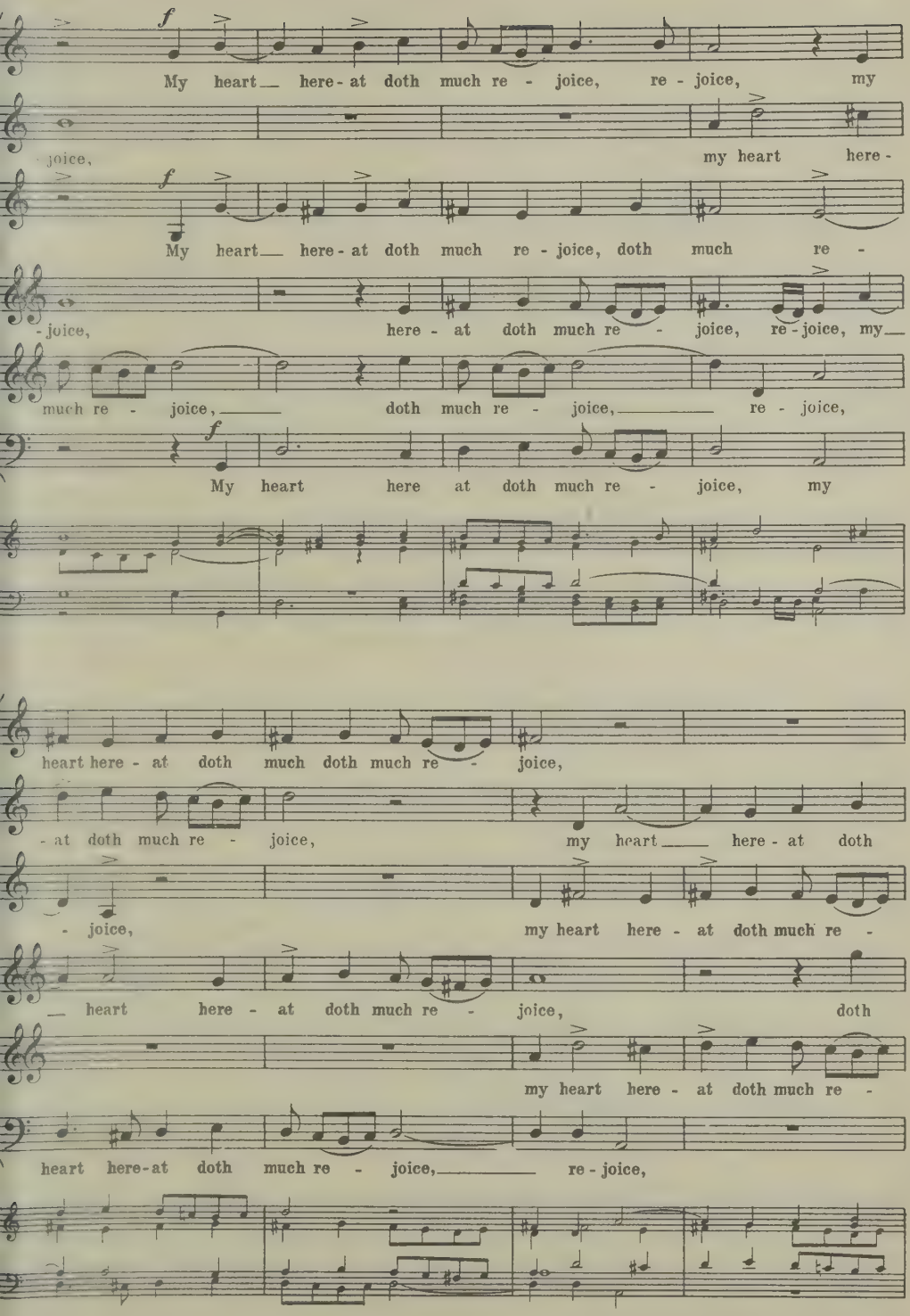
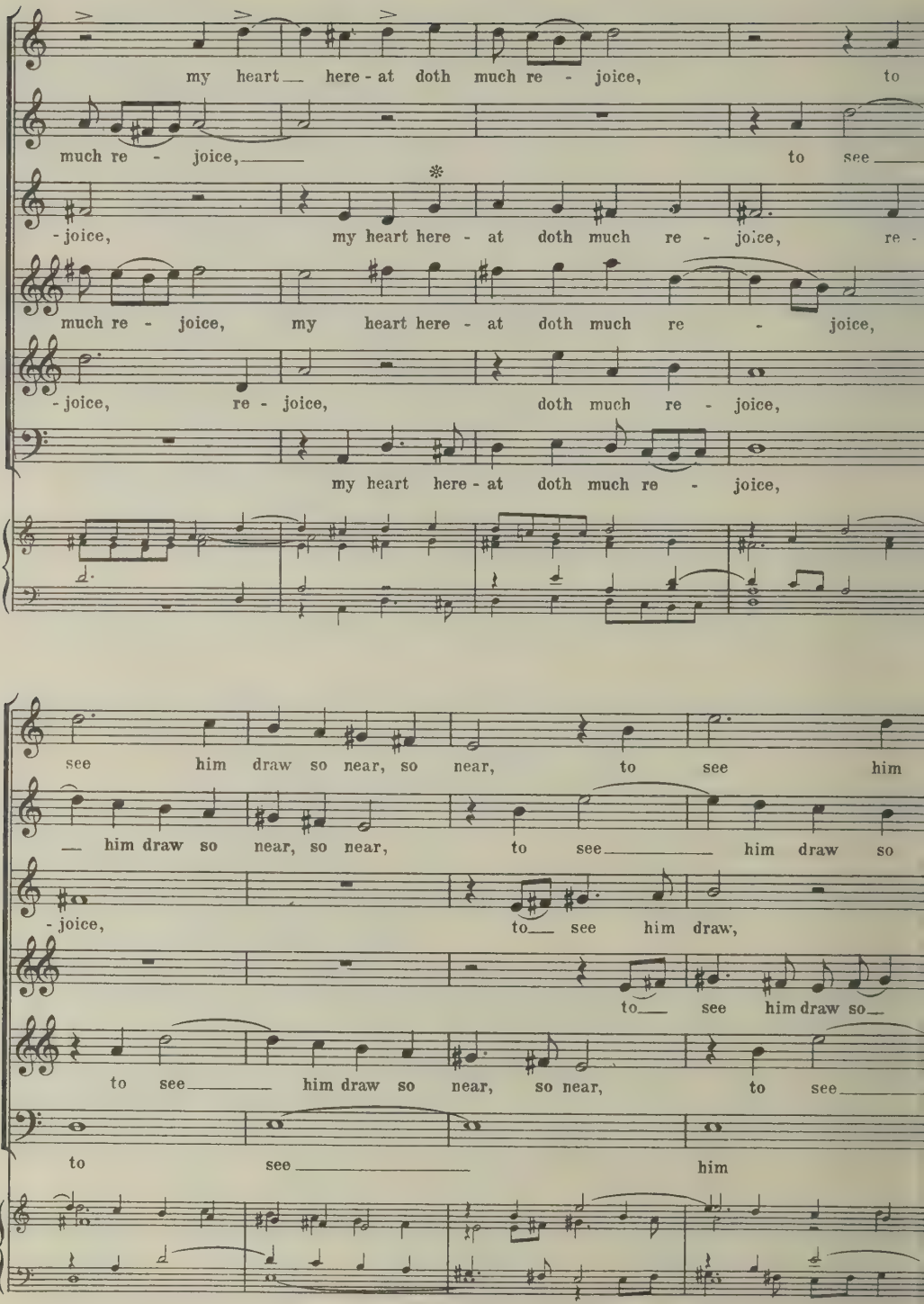
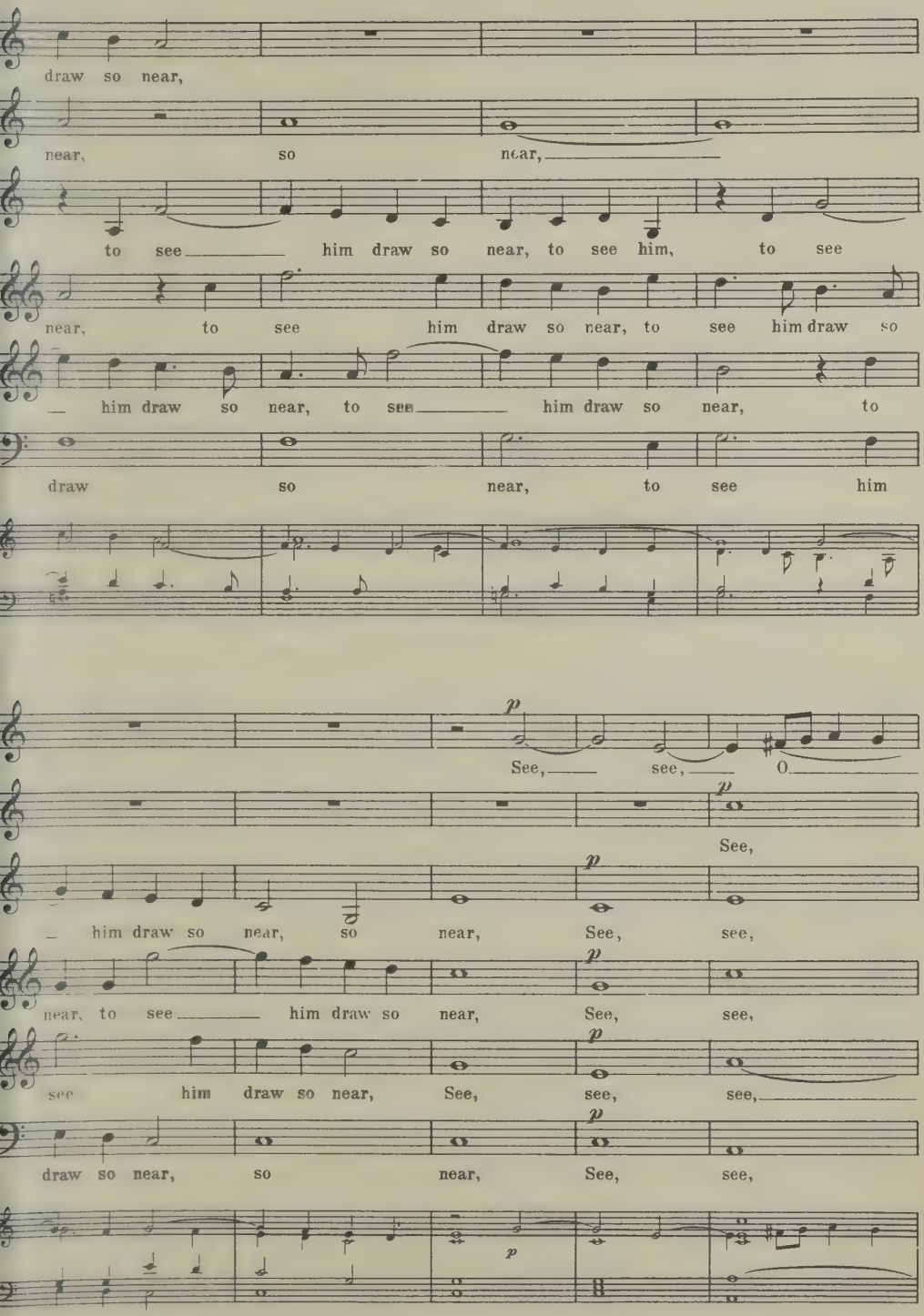
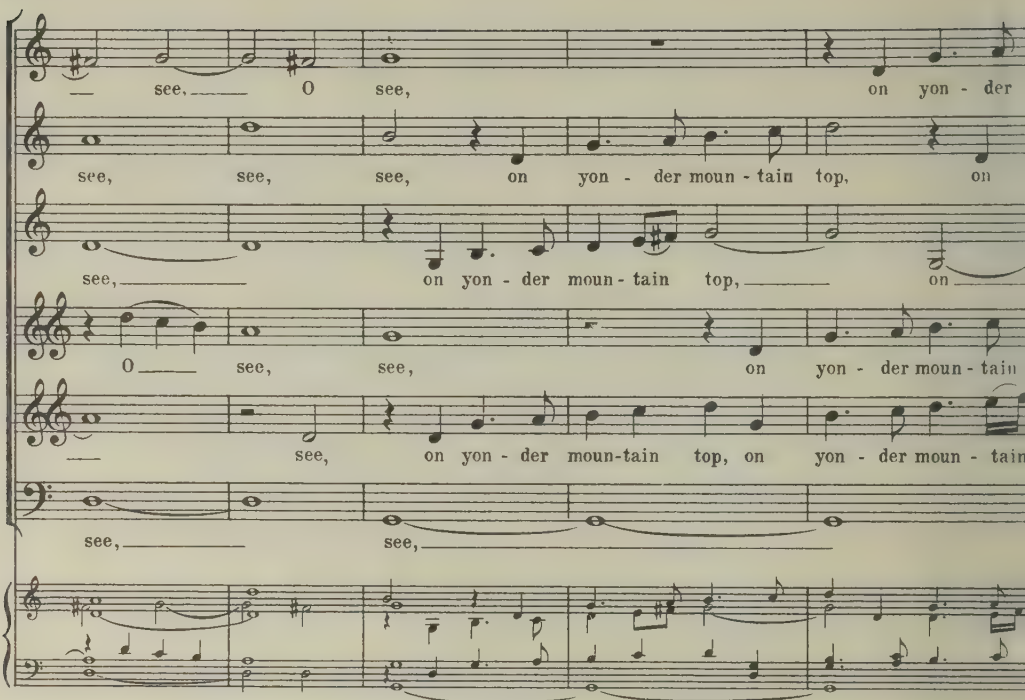

That sound - eth in my ear,
in my ear, that sound - eth in my ear, that sound - eth
That sound - eth in my ear, that sound - eth
sound - eth in my ear, in my ear, that
That sound - eth in my ear, that sound - eth in,
That sound - eth in my
that sound - eth in my ear,
in my ear, My heart here - at doth much re -
in my ear, my ear,
sound - eth in my ear, My heart here - at doth much re -
that sound - eth in my ear, My heart here - at doth
ear, in my ear,

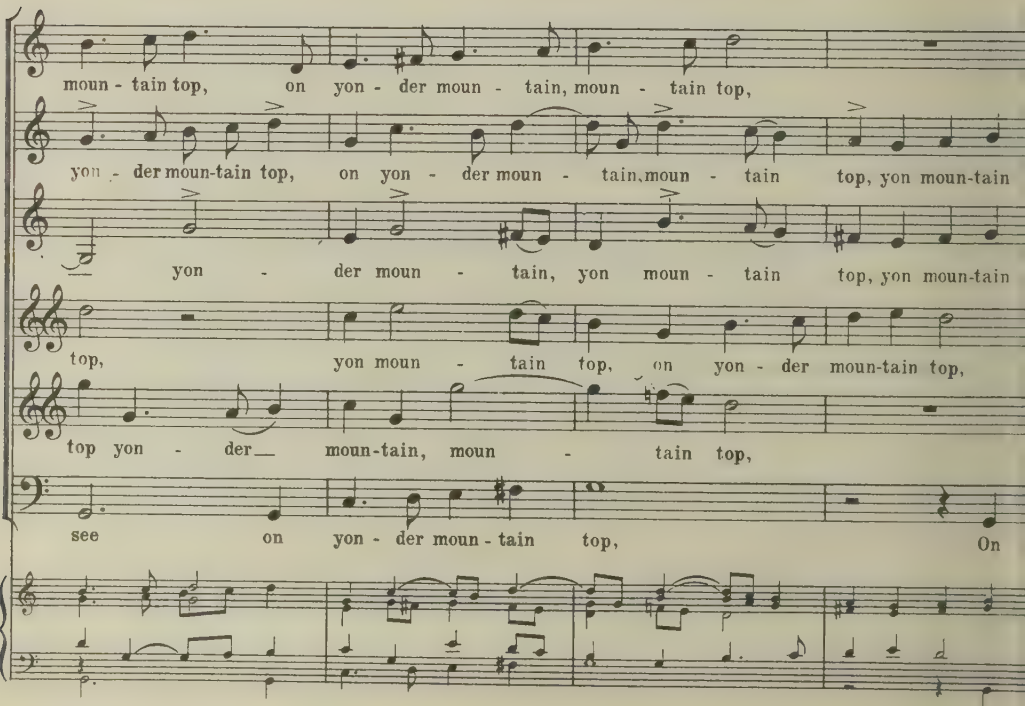

My heart here-at doth much re - joice, re - joice, my
joice, my heart here-
My heart here-at doth much re - joice, doth much re -
-joice, here - at doth much re - joice, re-joice, my
much re - joice, doth much re - joice, re - joice,
My heart here at doth much re - joice, my
heart here - at doth much doth much re - joice,
- at doth much re - joice, my heart here - at doth
- joice, my heart here - at doth much re -
heart here - at doth much re - joice, doth
my heart here - at doth much re -
heart here-at doth much re - joice, re-joice,

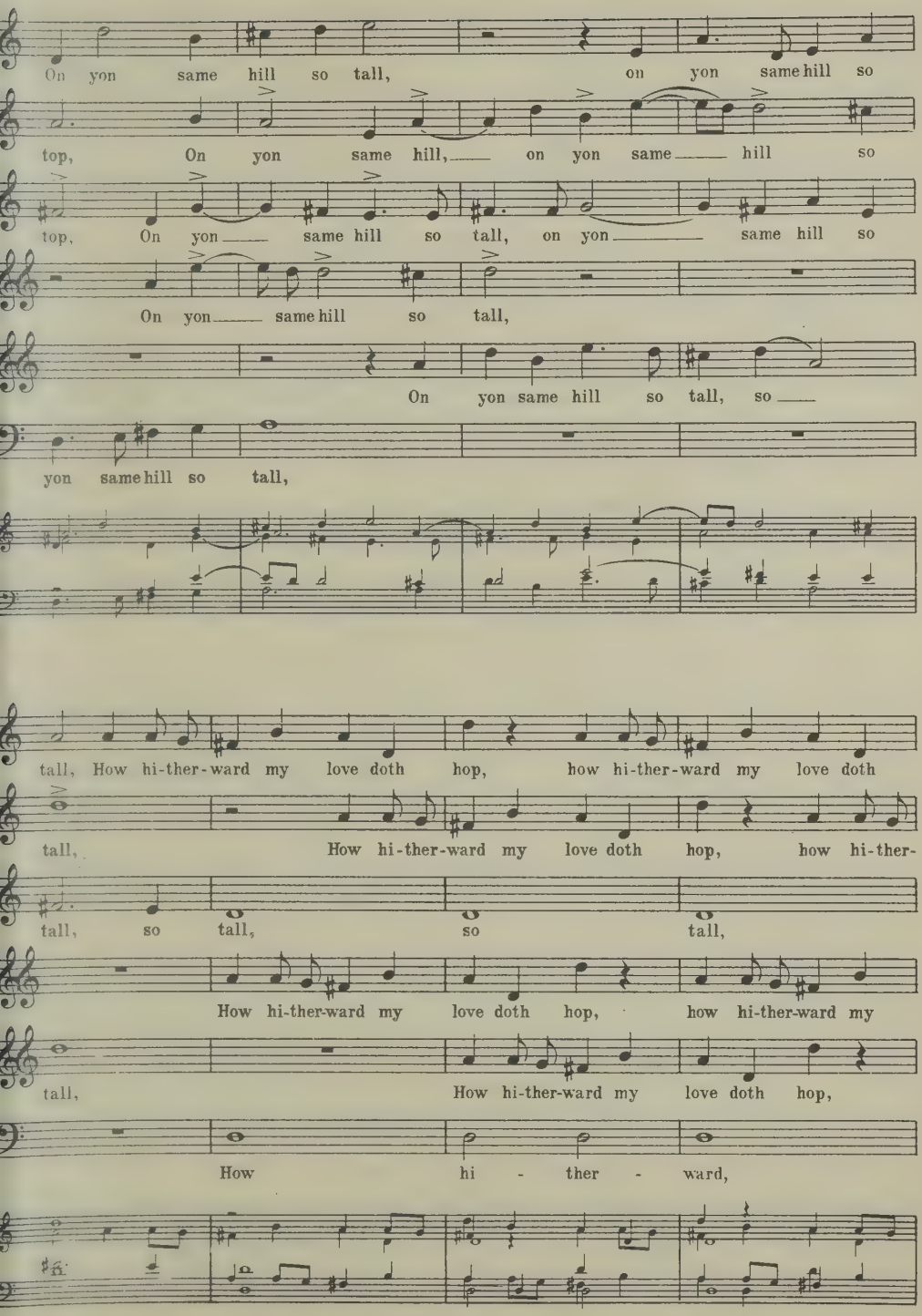

my heart here - at doth much re - joice, to
much re - joice, to see
- joice, my heart here - at doth much re - joice, re -
much re - joice, my heart here - at doth much re - joice,
- joice, re - joice, doth much re - joice,
my heart here - at doth much re - joice,
see him draw so near, so near, to see him
him draw so near, so near, to see him draw so
- joice, to see him draw,
to see him draw so
to see him draw so near, so near, to see
to see him

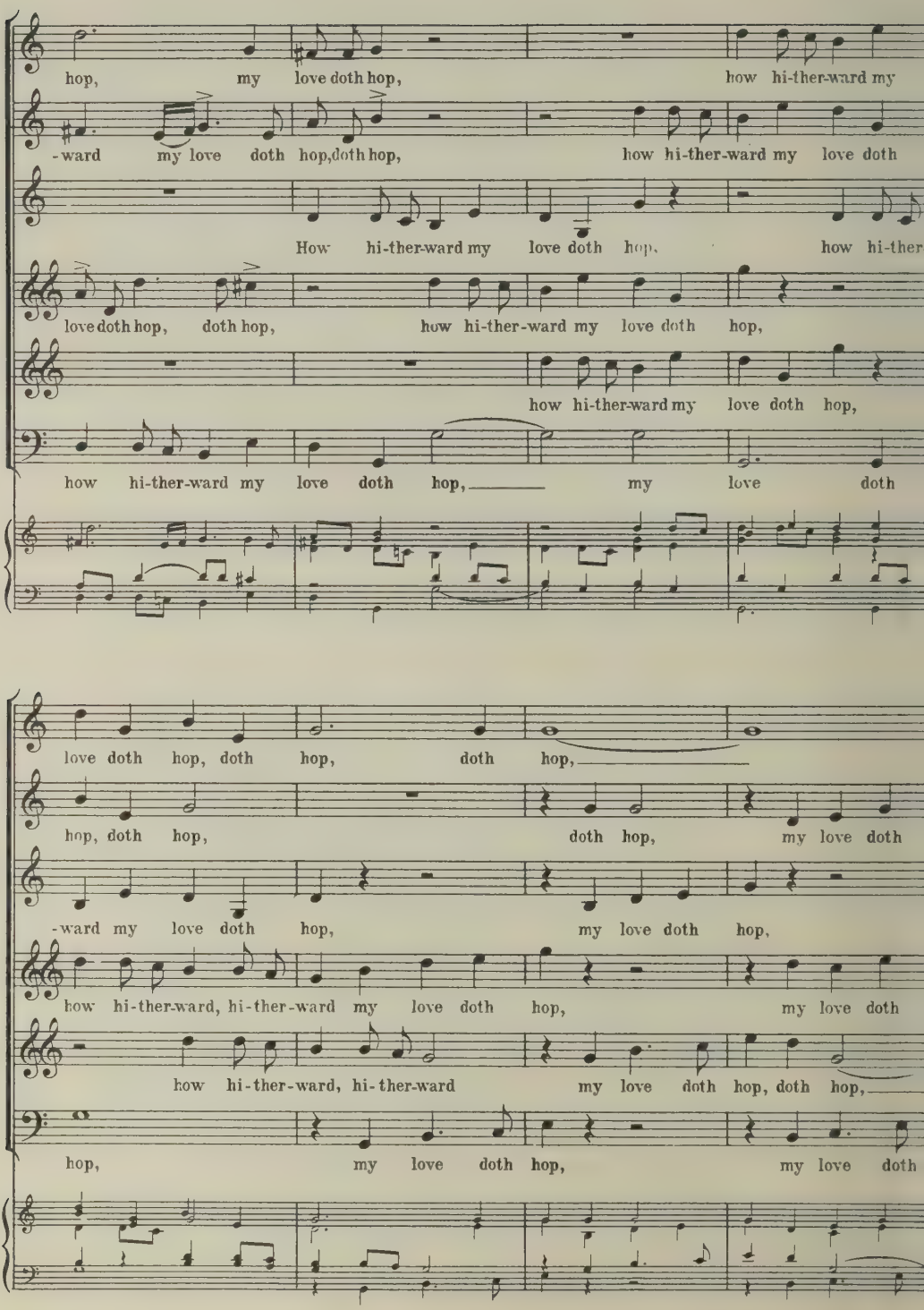
* This note is printed E in the original edition.

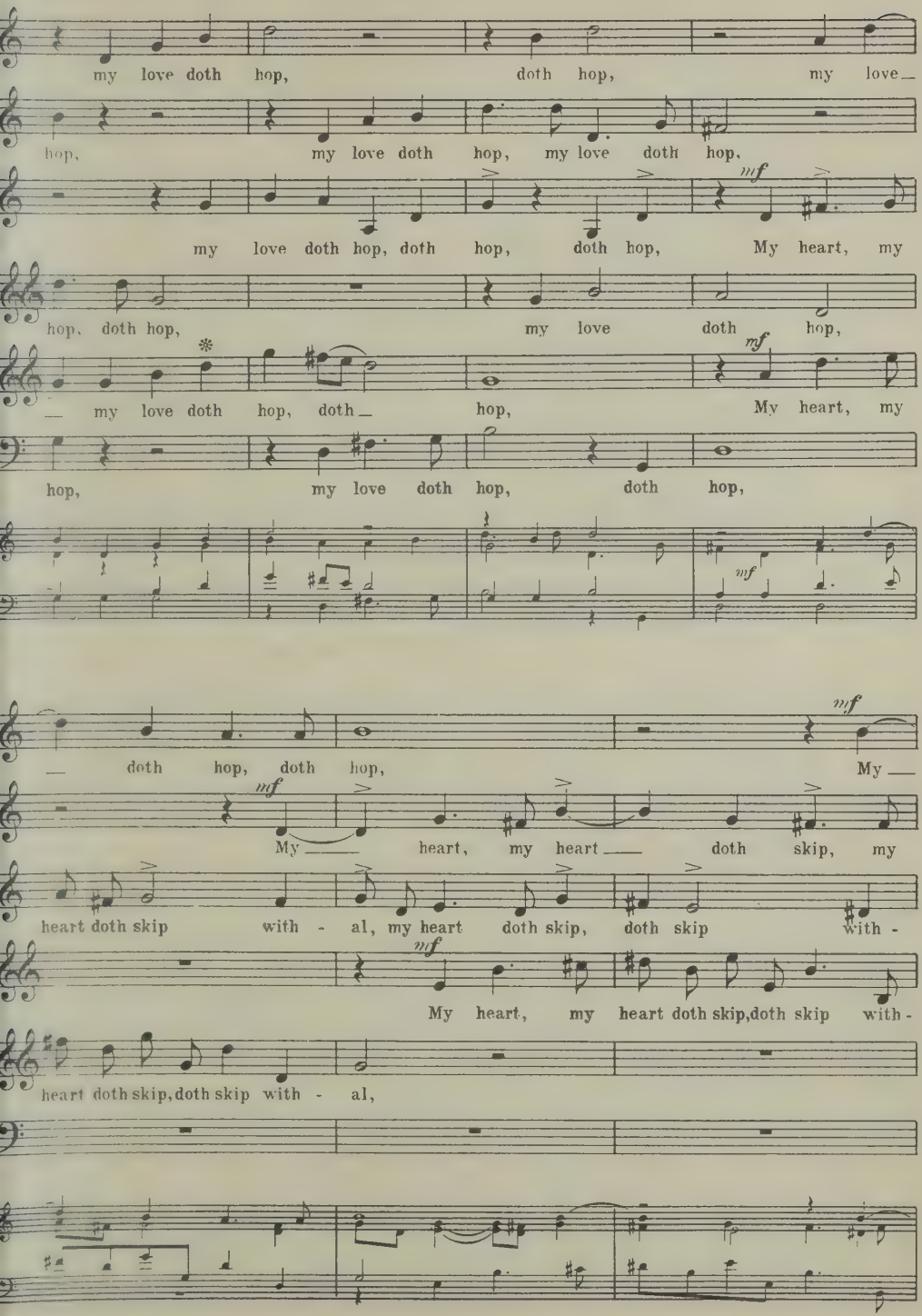

draw so near,
near, so near,
to see him draw so near, to see him, to see
near, to see him draw so near, to see him draw so
him draw so near, to see him draw so near, to
draw so near, to see him
p
See, see, O.
p
See,
him draw so near, so near, See, see,
p
near, to see him draw so near, See, see,
p
see him draw so near, See, see, see,
p
draw so near, so near, See, see,
p


see, O see, on yon - der
see, see, see, on yon - der moun - tain top, on
see, on yon - der moun - tain top, on
O see, see, on yon - der moun - tain
see, on yon - der moun-tain top, on yon - der moun - tain
see, see,

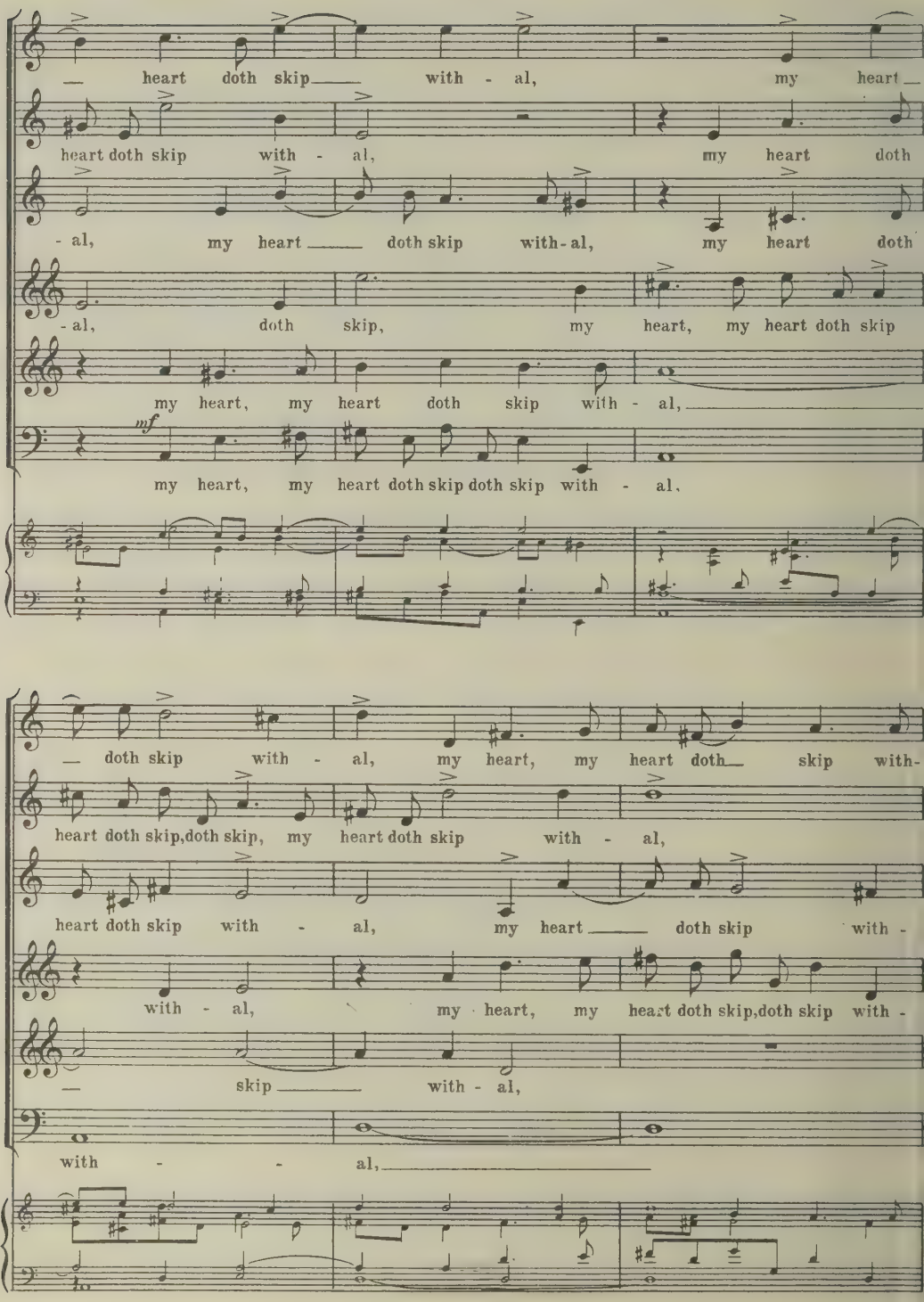

moun - tain top, on yon - der moun - tain, moun - tain top,
yon - der moun-tain top, on yon - der moun - tain, moun - tain top, yon moun-tain
yon - der moun - tain, yon moun - tain top, yon moun-tain
top, yon moun - tain top, on yon - der moun-tain top,
top yon - der moun-tain, moun - tain top,
see on yon - der moun - tain top, On

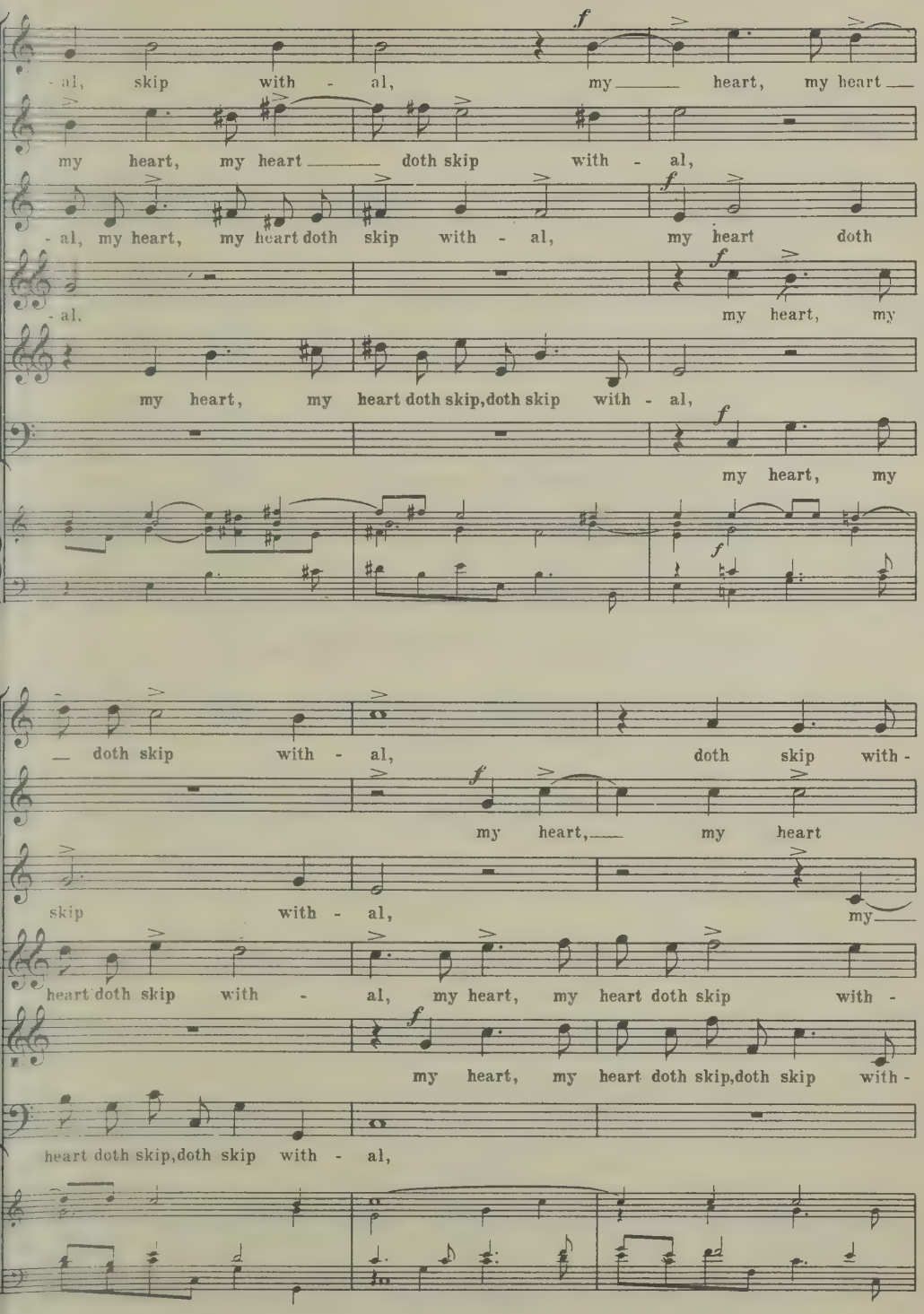

On yon same hill so tall, on yon same hill so
top, On yon same hill, on yon same hill so
top, On yon same hill so tall, on yon same hill so
On yon same hill so tall,
On yon same hill so tall, so
yon same hill so tall,
tall, How hi-ther-ward my love doth hop, how hi-ther-ward my love doth
tall, How hi-ther-ward my love doth hop, how hi-ther-
tall, so tall, so tall,
How hi-ther-ward my love doth hop, how hi-ther-ward my
tall, How hi-ther-ward my love doth hop,
How hi - ther - ward,

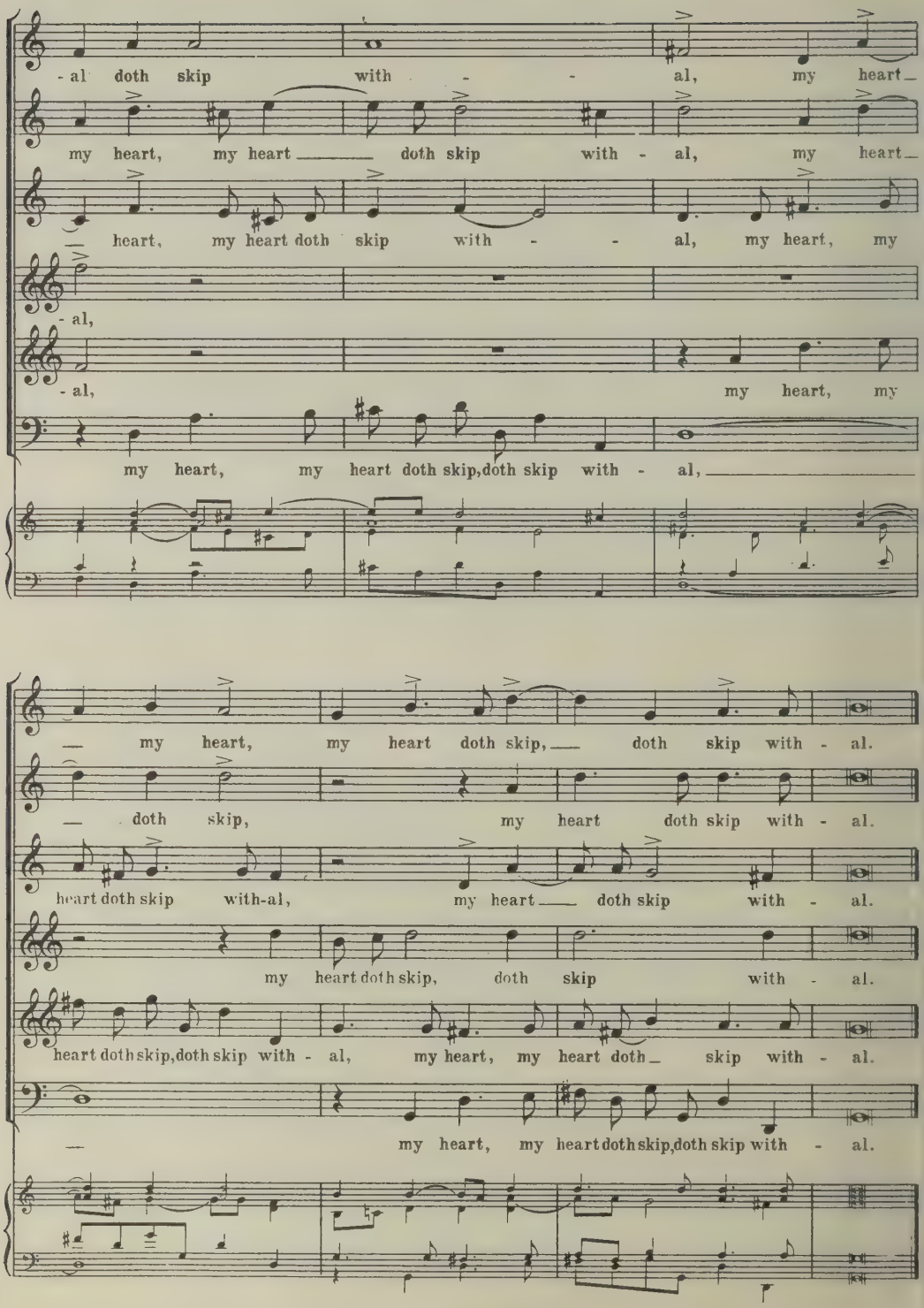

hop, my love doth hop, how hi-ther-ward my
-ward my love doth hop, doth hop, how hi-ther-ward my love doth
How hi-ther-ward my love doth hop, how hi-ther
love doth hop, doth hop, how hi-ther-ward my love doth hop,
how hi-ther-ward my love doth hop,
how hi-ther-ward my love doth hop, my love doth
love doth hop, doth hop, doth hop,
hop, doth hop, doth hop, my love doth
-ward my love doth hop, my love doth hop,
how hi-ther-ward, hi-ther-ward my love doth hop, my love doth
how hi-ther-ward, hi-ther-ward my love doth hop, doth hop,
hop, my love doth hop, my love doth


my love doth hop, doth hop, my love
hop, my love doth hop, my love doth hop,
mf
my love doth hop, doth hop, doth hop, My heart, my
hop, doth hop, my love doth hop,
mf
my love doth hop, doth hop, My heart, my
hop, my love doth hop, doth hop,
mf
doth hop, doth hop, My
mf
My heart, my heart doth skip, my
heart doth skip with - al, my heart doth skip, doth skip with -
mf
My heart, my heart doth skip, doth skip with -
heart doth skip, doth skip with - al,

C in the original edition is almost certainly a misprint for D.


— heart doth skip — with - al, my heart —
heart doth skip with - al, my heart doth
- al, my heart — doth skip with-al, my heart doth
-al, doth skip, my heart, my heart doth skip
my heart, my heart doth skip with - al,
mf
my heart, my heart doth skip doth skip with - al,
— doth skip with - al, my heart, my heart doth— skip with-
heart doth skip,doth skip, my heart doth skip with - al,
heart doth skip with - al, my heart — doth skip with -
with - al, my heart, my heart doth skip,doth skip with -
— skip — with - al,
with - - al,

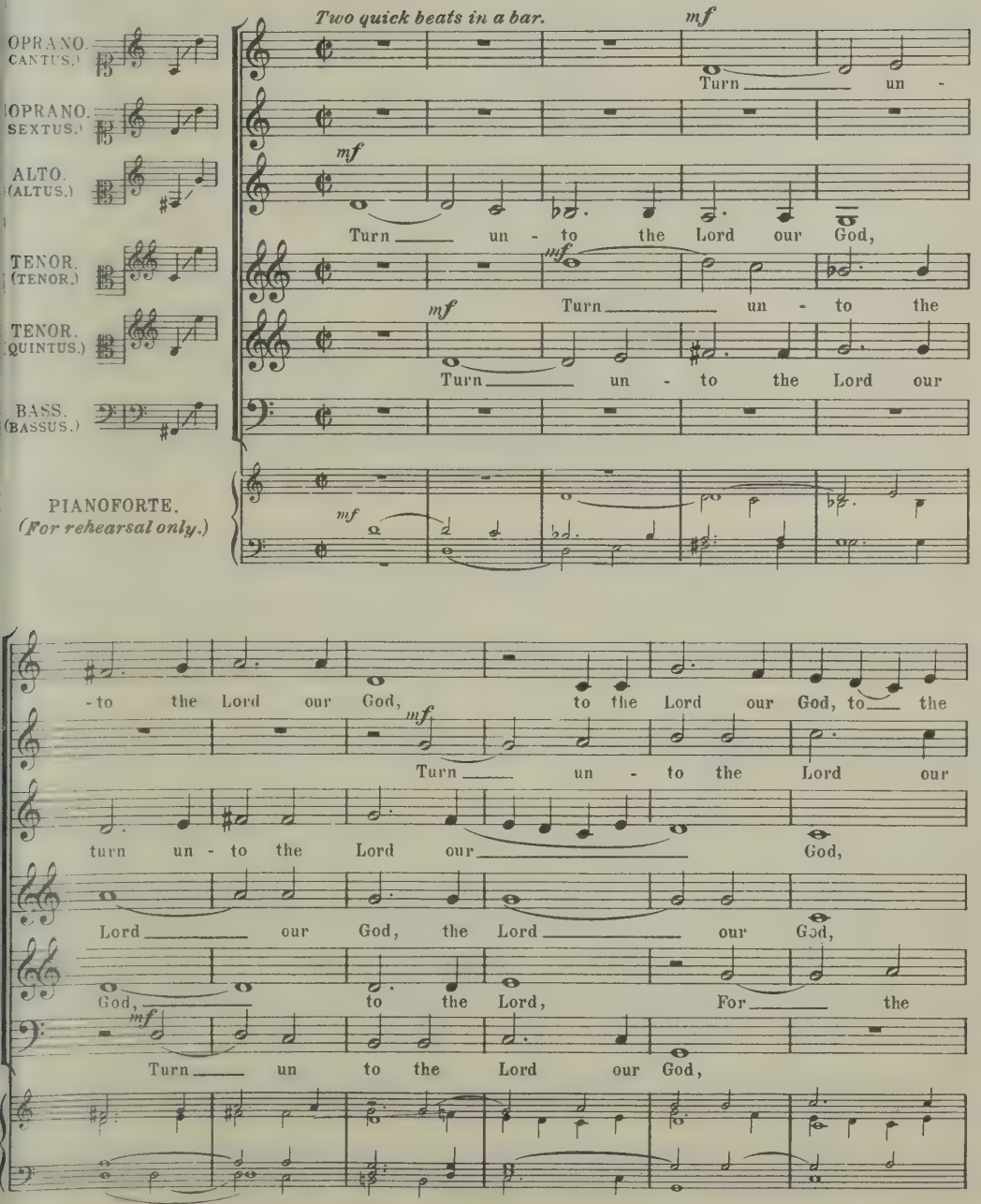

-al, skip with - al, my heart, my heart
my heart, my heart doth skip with - al,
-al, my heart, my heart doth skip with - al, my heart doth
-al. my heart, my
my heart, my heart doth skip, doth skip with - al,
my heart, my
doth skip with - al, doth skip with -
my heart, my heart
skip with - al, my
heart doth skip with - al, my heart, my heart doth skip with -
my heart, my heart doth skip, doth skip with -
heart doth skip, doth skip with - al,


-al doth skip with - - al, my heart
my heart, my heart doth skip with - al, my heart
heart, my heart doth skip with - - al, my heart, my
-al,
-al, my heart, my
my heart, my heart doth skip, doth skip with - al,
my heart, my heart doth skip, doth skip with - al.
doth skip, my heart doth skip with - al.
heart doth skip with-al, my heart doth skip with - al.
my heart doth skip, doth skip with - al.
heart doth skip, doth skip with - al, my heart, my heart doth skip with - al.
my heart, my heart doth skip, doth skip with - al.

Nº 28. TURN UNTO THE LORD.

To my sonne *Nathanael Tomkins.*

Words from Joel II. 13., and Psalm C.4.


Two quick beats in a bar.
mf
SOPRANO. (CANTUS.)
SOPRANO. (SEXTUS.)
ALTO. (ALTUS.)
TENOR. (TENOR.)
TENOR. (QUINTUS.)
BASS. (BASSUS.)
PIANOFORTE. (For rehearsal only.)
Turn un
Turn un - to the Lord our God,
Turn un - to the
Turn un - to the Lord our
-to the Lord our God, to the Lord our God, to the
Turn un - to the Lord our
turn un - to the Lord our God,
Lord our God, the Lord our God,
God, to the Lord, For the
Turn un to the Lord our God,

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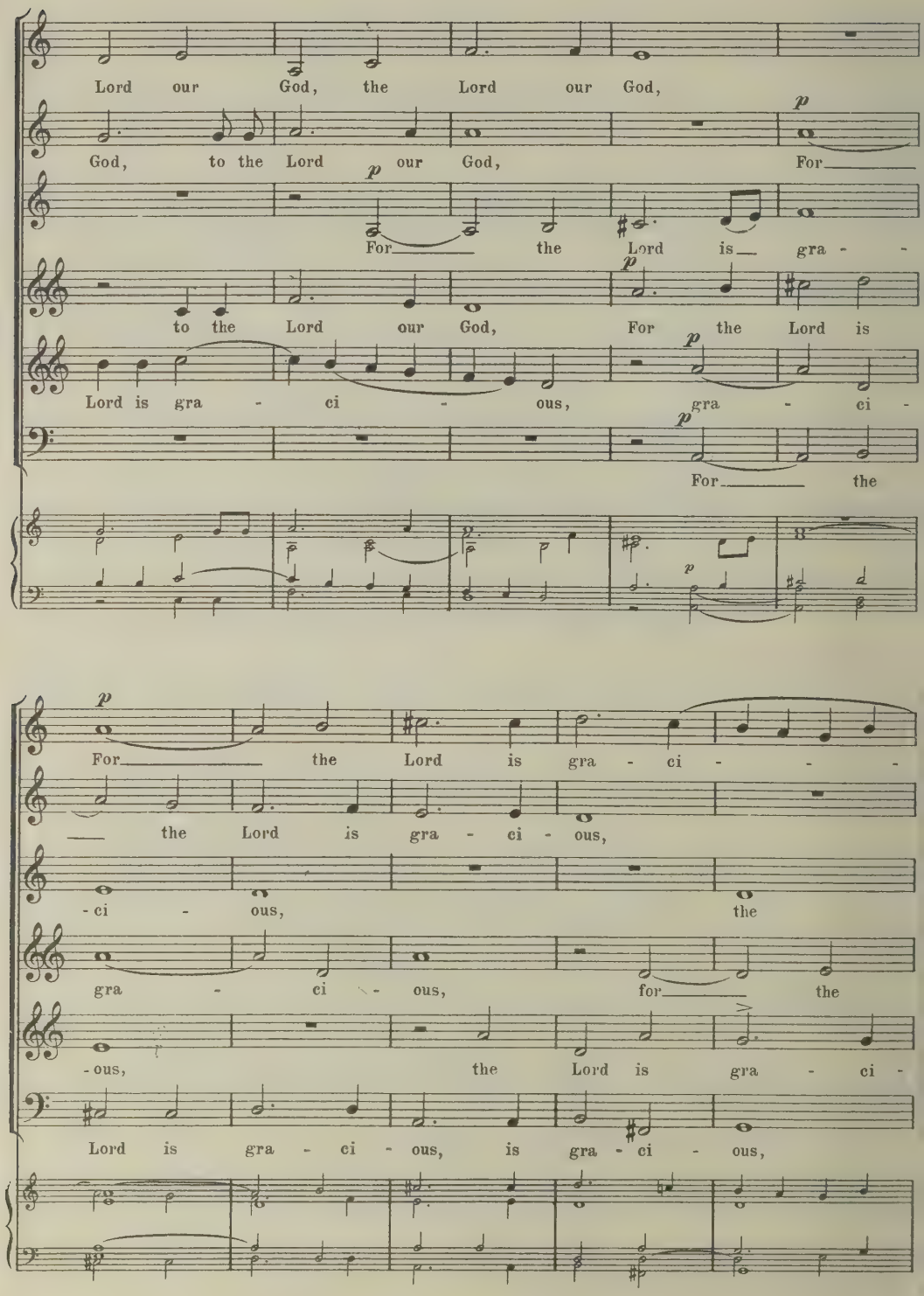
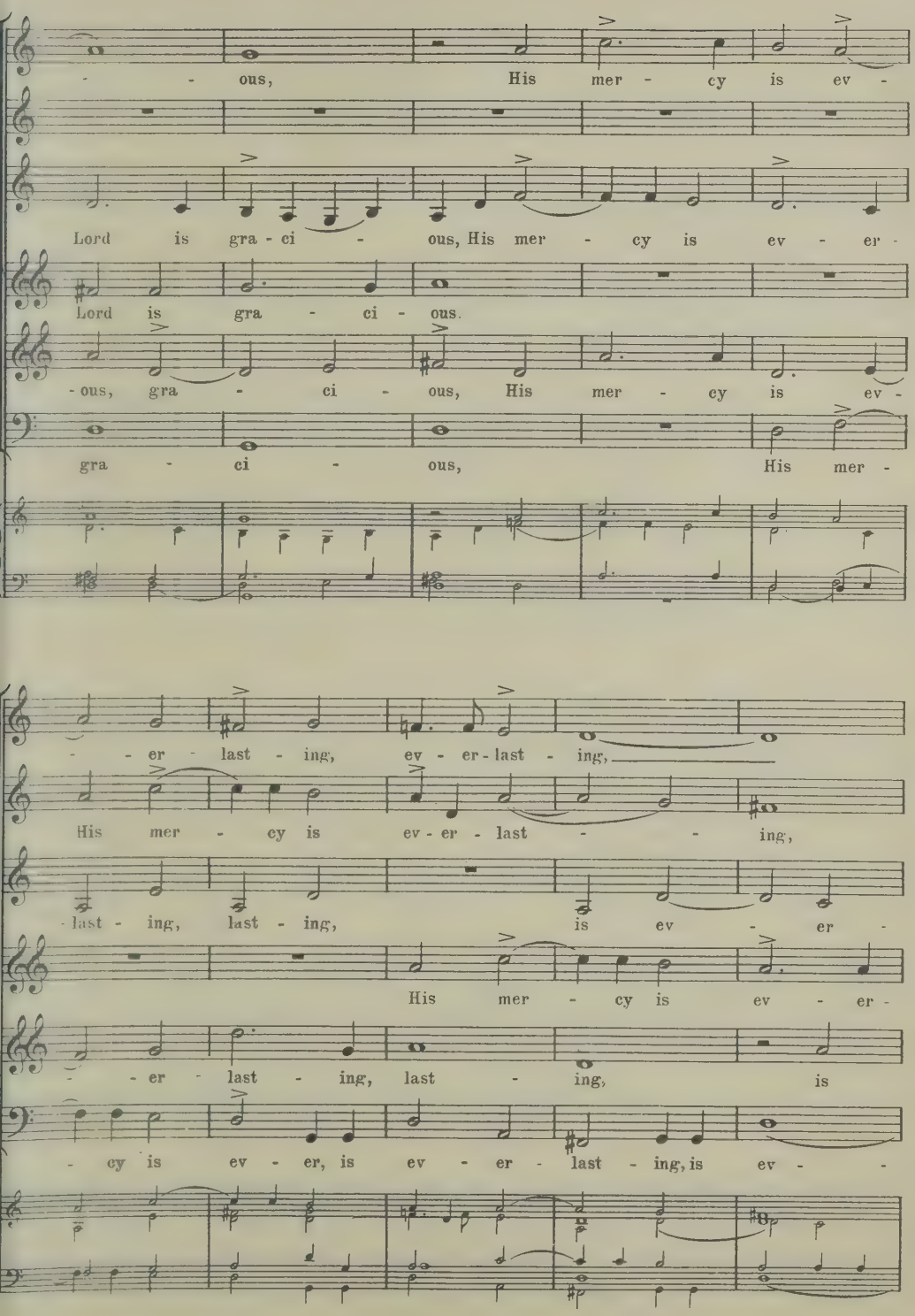
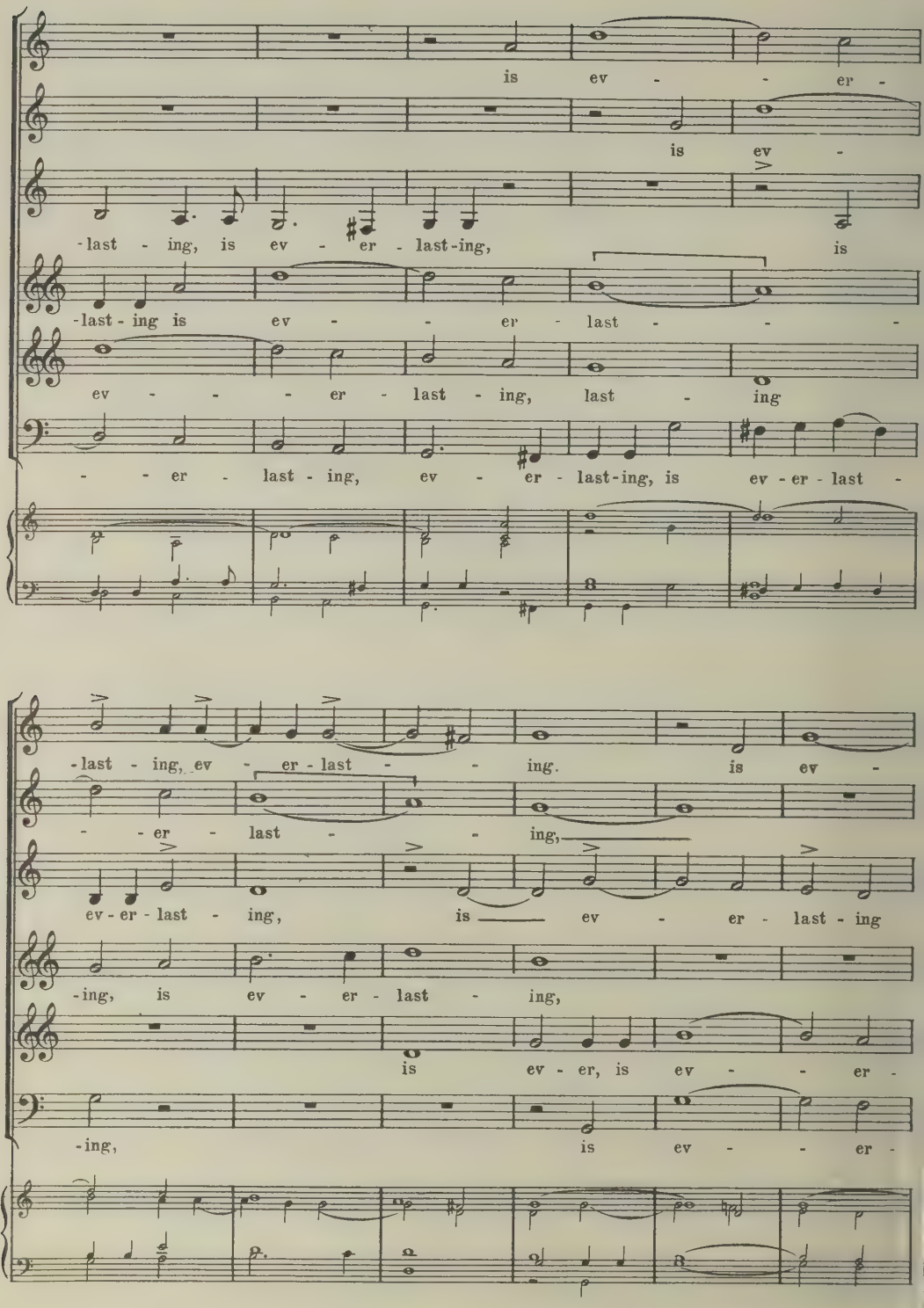
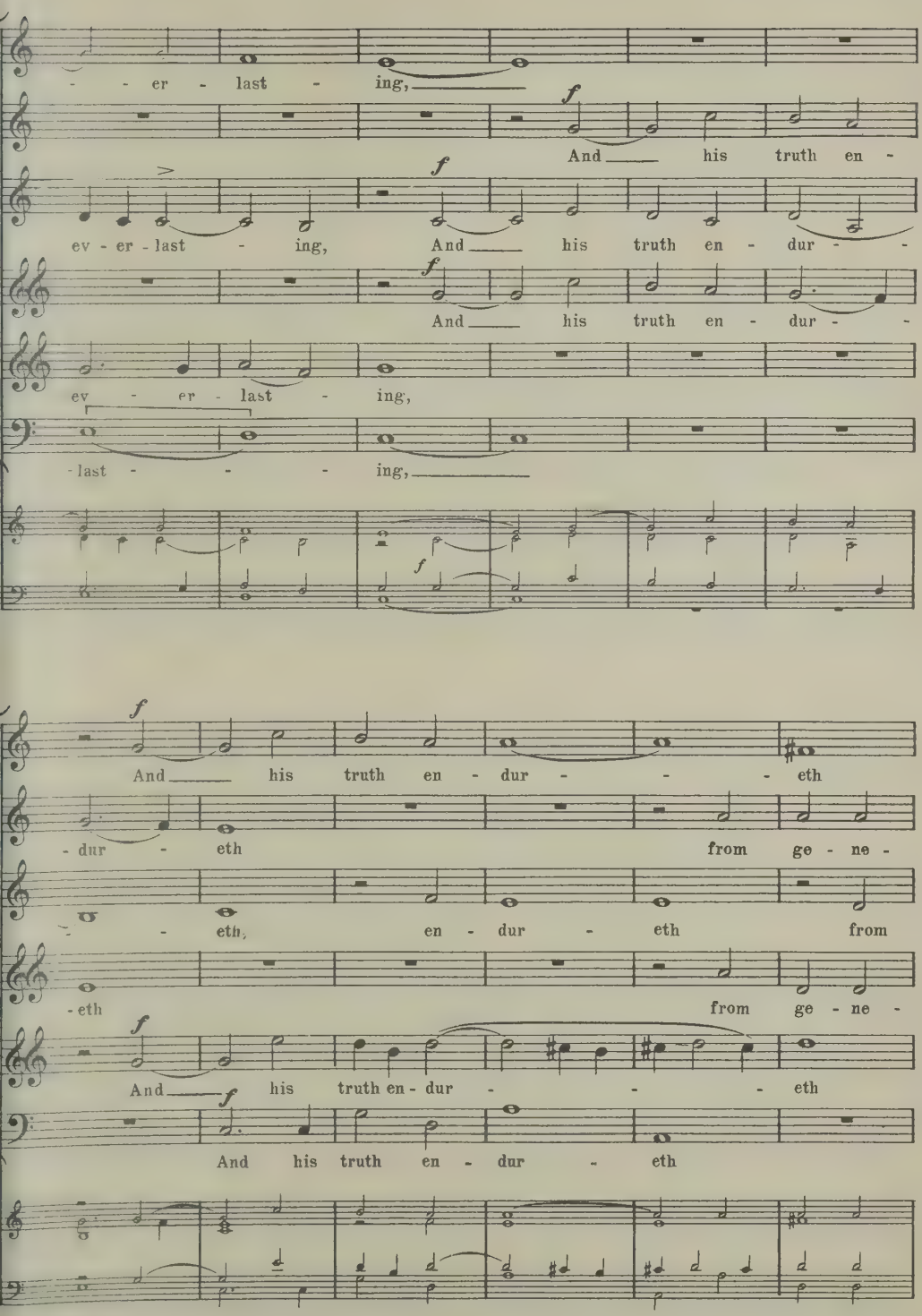
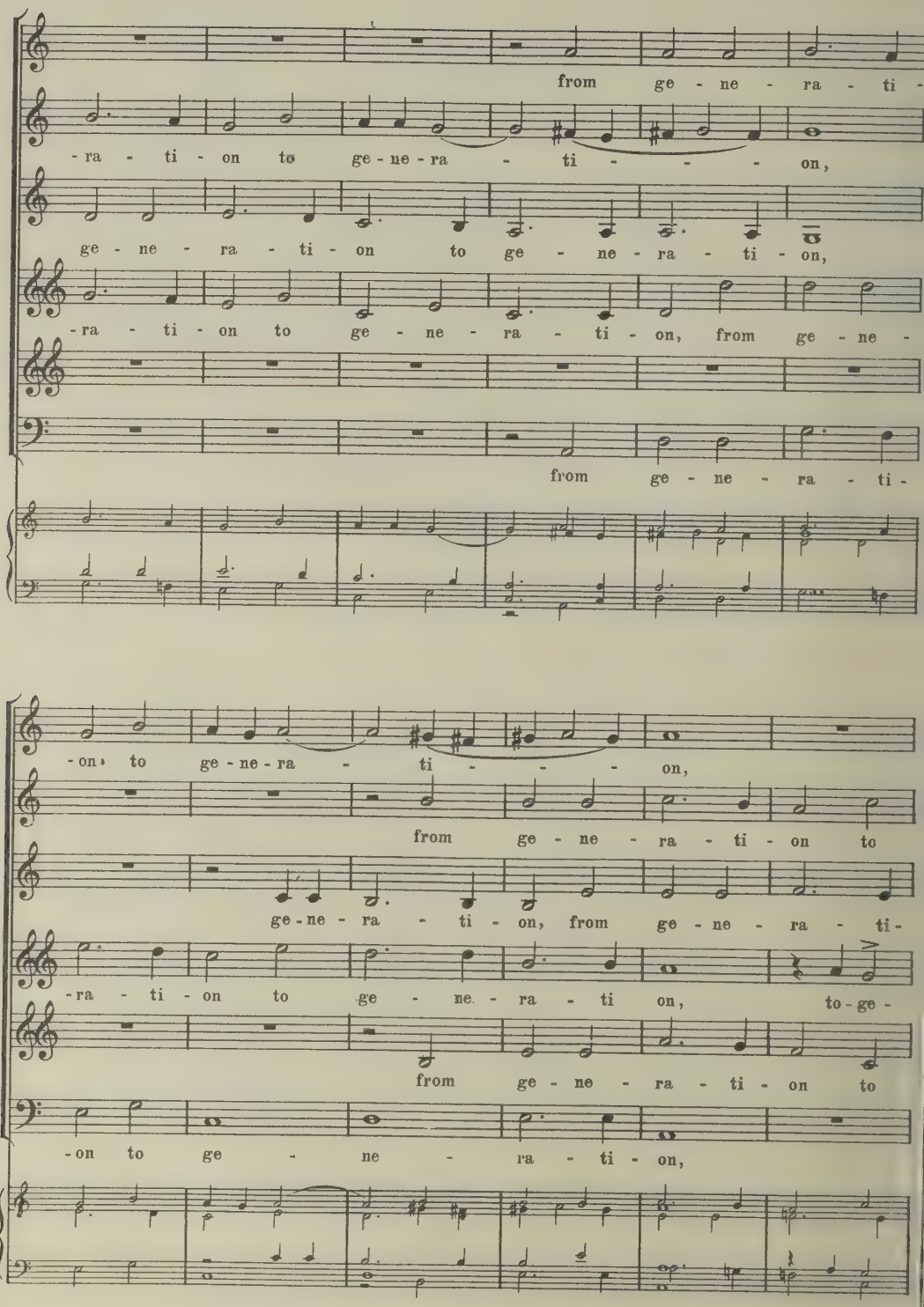
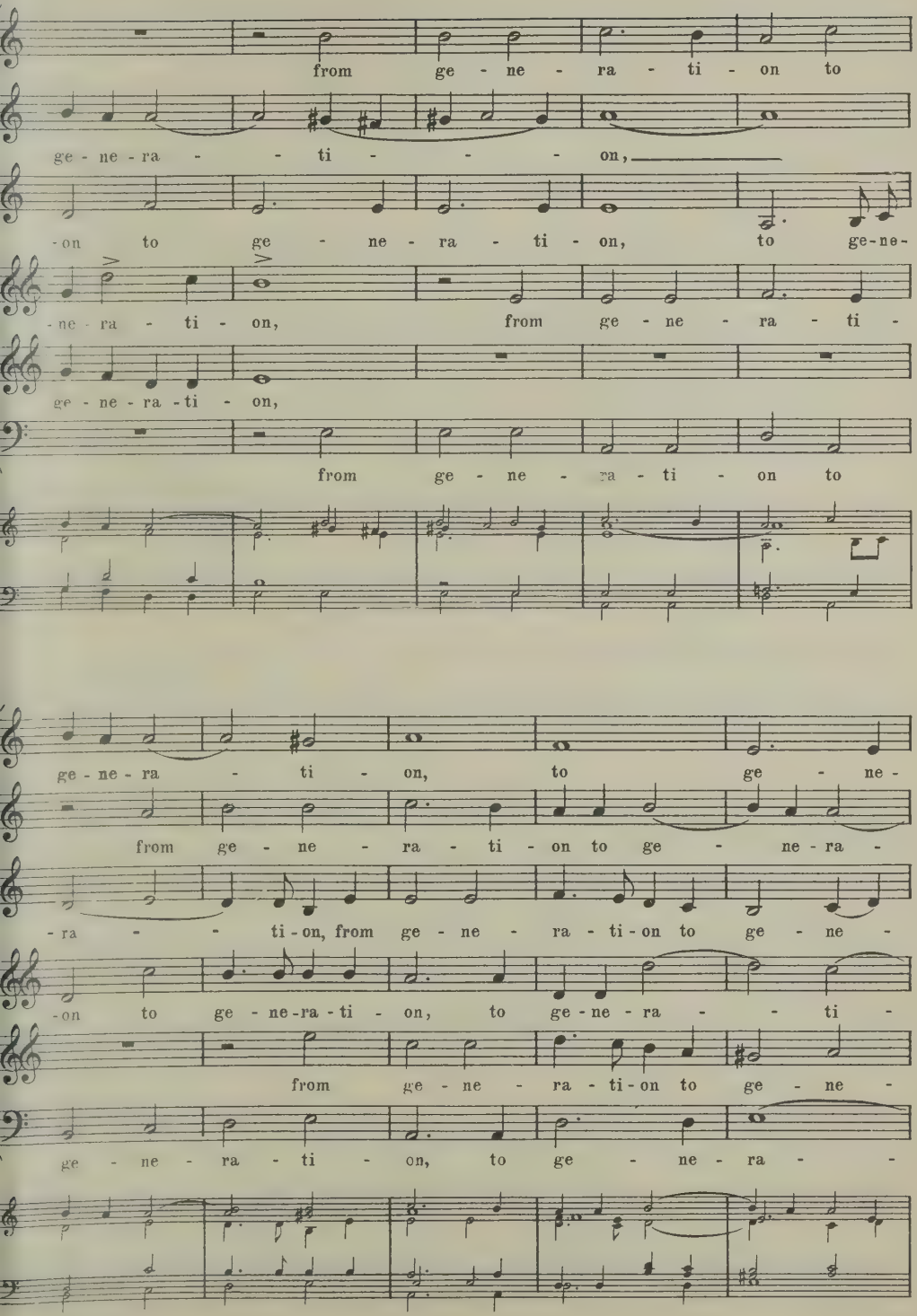

Lord our God, the Lord our God,
God, to the Lord our God, For
For the Lord is gra - -
to the Lord our God, For the Lord is
Lord is gra - ci - ous, gra - ci -
For the
For the Lord is gra - ci - -
the Lord is gra - ci - ous,
- ci - ous, the
gra - ci - ous, for the
- ous, the Lord is gra - ci -
Lord is gra - ci - ous, is gra - ci - ous,

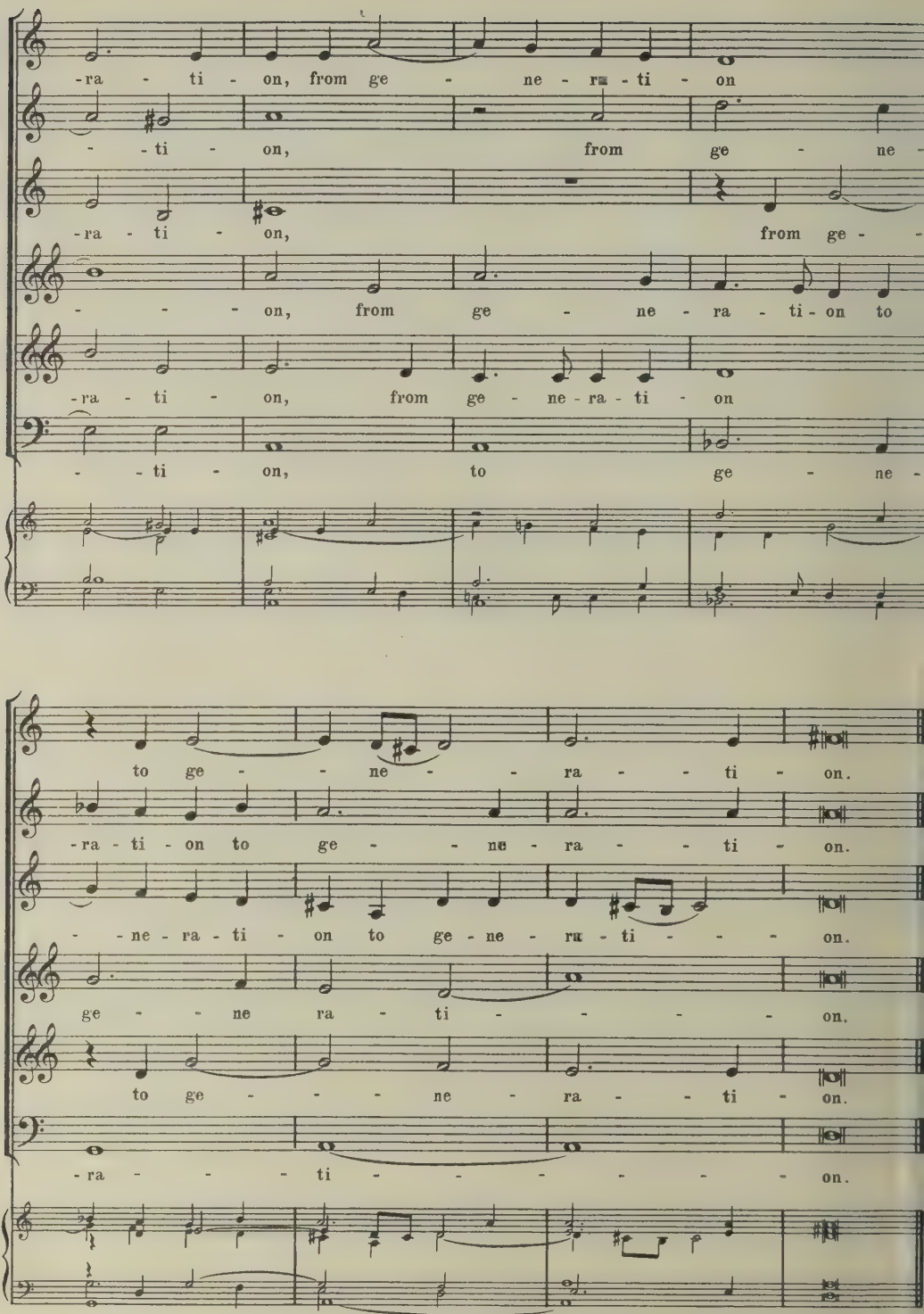

- - ous, His mer - cy is ev -
Lord is gra - ci - ous, His mer - cy is ev - er -
Lord is gra - ci - ous.
- ous, gra - ci - ous, His mer - cy is ev -
gra - ci - ous, His mer -
- - er - last - ing, ev - er - last - ing,
His mer - cy is ev - er - last - - ing,
- last - ing, last - ing, is ev - er -
His mer - cy is ev - er -
- - er - last - ing, last - ing, is
- cy is ev - er, is ev - er - last - ing, is ev -


is ev - - er -
is ev -
-last - ing, is ev - er - last-ing, is
-last - ing is ev - - er - last - - -
ev - - - er - last - ing, last - ing
- - er - last - ing, ev - er - last-ing, is ev - er - last -
-last - ing, ev - er - last - - ing. is ev -
- - er - last - - ing,
ev - er - last - ing, is ev - er - last - ing
-ing, is ev - er - last - ing,
is ev - er, is ev - - er -
-ing, is ev - - er -


- - er - last - ing,
And his truth en -
ev - er - last - ing, And his truth en - dur - -
And his truth en - dur - -
ev - er - last - ing,
- last - - - ing,
And his truth en - dur - - - eth
- dur - eth from ge - ne -
- eth, en - dur - eth from
- eth from ge - ne -
And his truth en - dur - - - eth
And his truth en - dur - eth


from ge - ne - ra - ti -
-ra - ti - on to ge - ne - ra - ti - - - on,
ge - ne - ra - ti - on to ge - ne - ra - ti - on,
-ra - ti - on to ge - ne - ra - ti - on, from ge - ne -
from ge - ne - ra - ti -
-on to ge - ne - ra - ti - - - on,
from ge - ne - ra - ti - on to
ge - ne - ra - ti - on, from ge - ne - ra - ti -
-ra - ti - on to ge - ne - ra - ti on, to - ge -
from ge - ne - ra - ti - on to
-on to ge - ne - ra - ti - on,


from ge - ne - ra - ti - on to
ge - ne - ra - - ti - - - on,
-on to ge - ne - ra - ti - on, to ge-ne-
-ne - ra - ti - on, from ge - ne - ra - ti -
ge - ne - ra - ti - on,
from ge - ne - ra - ti - on to
ge - ne - ra - ti - on, to ge - ne -
from ge - ne - ra - ti - on to ge - ne - ra -
-ra - - ti - on, from ge - ne - ra - ti - on to ge - ne -
-on to ge - ne - ra - ti - on, to ge - ne - ra - - ti -
from ge - ne - ra - ti - on to ge - ne -
ge - ne - ra - ti - on, to ge - ne - ra - -


-ra - ti - on, from ge - ne - ra - ti - on
- - ti - on, from ge - ne
-ra - ti - on, from ge -
- - - on, from ge - ne - ra - ti - on to
-ra - ti - on, from ge - ne - ra - ti - on
- - ti - on, to ge - ne -
to ge - - ne - - ra - - ti - on.
-ra - ti - on to ge - - ne - ra - - ti - on.
- - ne - ra - ti - on to ge - ne - ra - ti - - - on.
ge - - ne ra - ti - - - - on.
to ge - - - ne - ra - - ti - on.
-ra - - - ti - - - - - on.

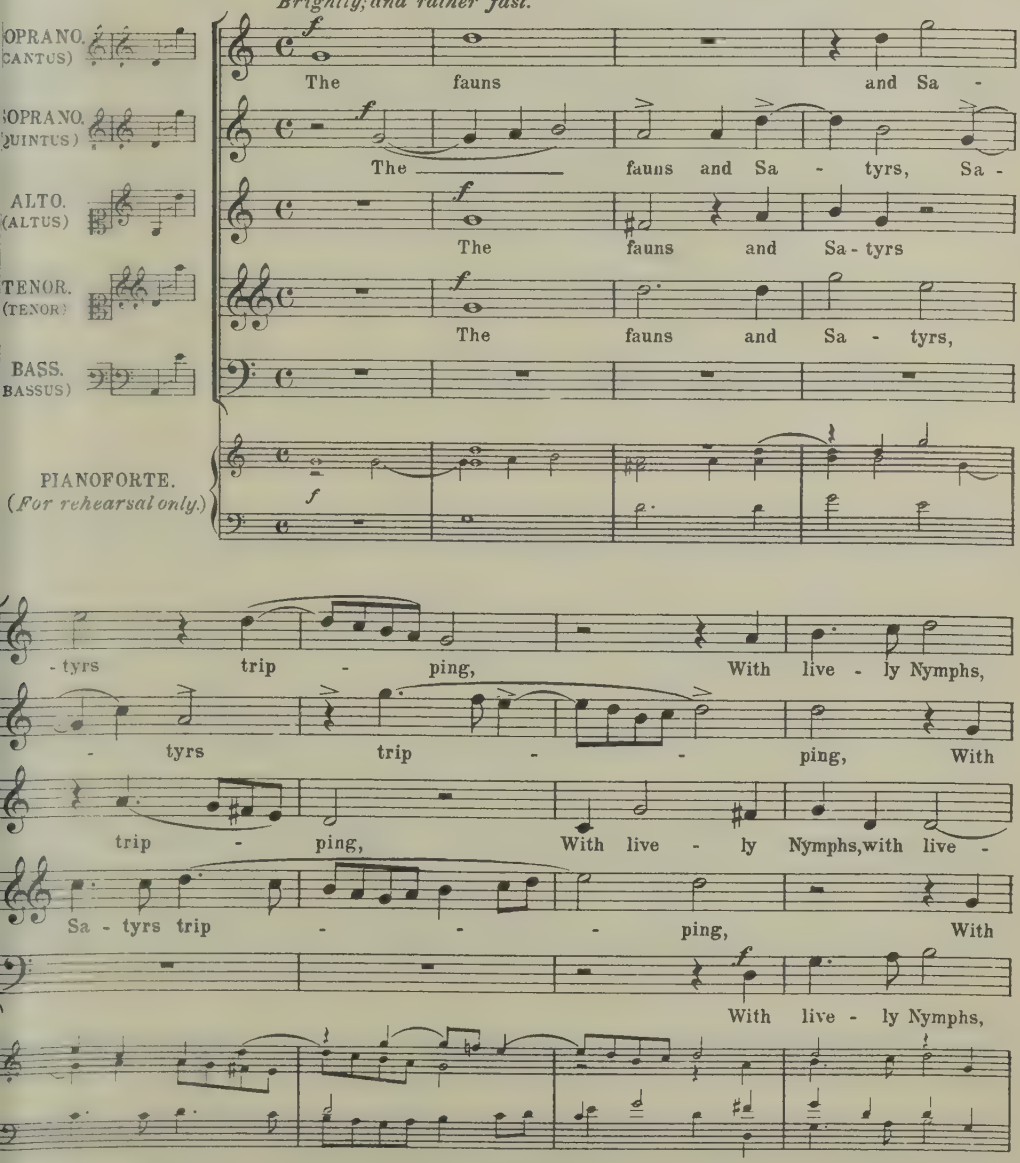
A Madrigal by Thomas Tomkins.

included by Thomas Morley as No 10 in
"THE TRIUMPHS OF ORIANA."
(1601)

Edited by EDMUND H. FELLOWES.

THE FAUNS AND SATYRS TRIPPING.

Brightly, and rather fast.


SOPRANO. (CANTUS)
SOPRANO. (QUINTUS)
ALTO. (ALTUS)
TENOR. (TENOR)
BASS. (BASSUS)
PIANOFORTE. (For rehearsal only.)
f
The fauns and Sa -
The fauns and Sa - tyrs, Sa -
The fauns and Sa - tyrs
The fauns and Sa - tyrs,
- tyrs trip - ping, With live - ly Nymphs,
- tyrs trip - - ping, With
trip - ping, With live - ly Nymphs, with live -
Sa - tyrs trip - - - ping, With
With live - ly Nymphs,

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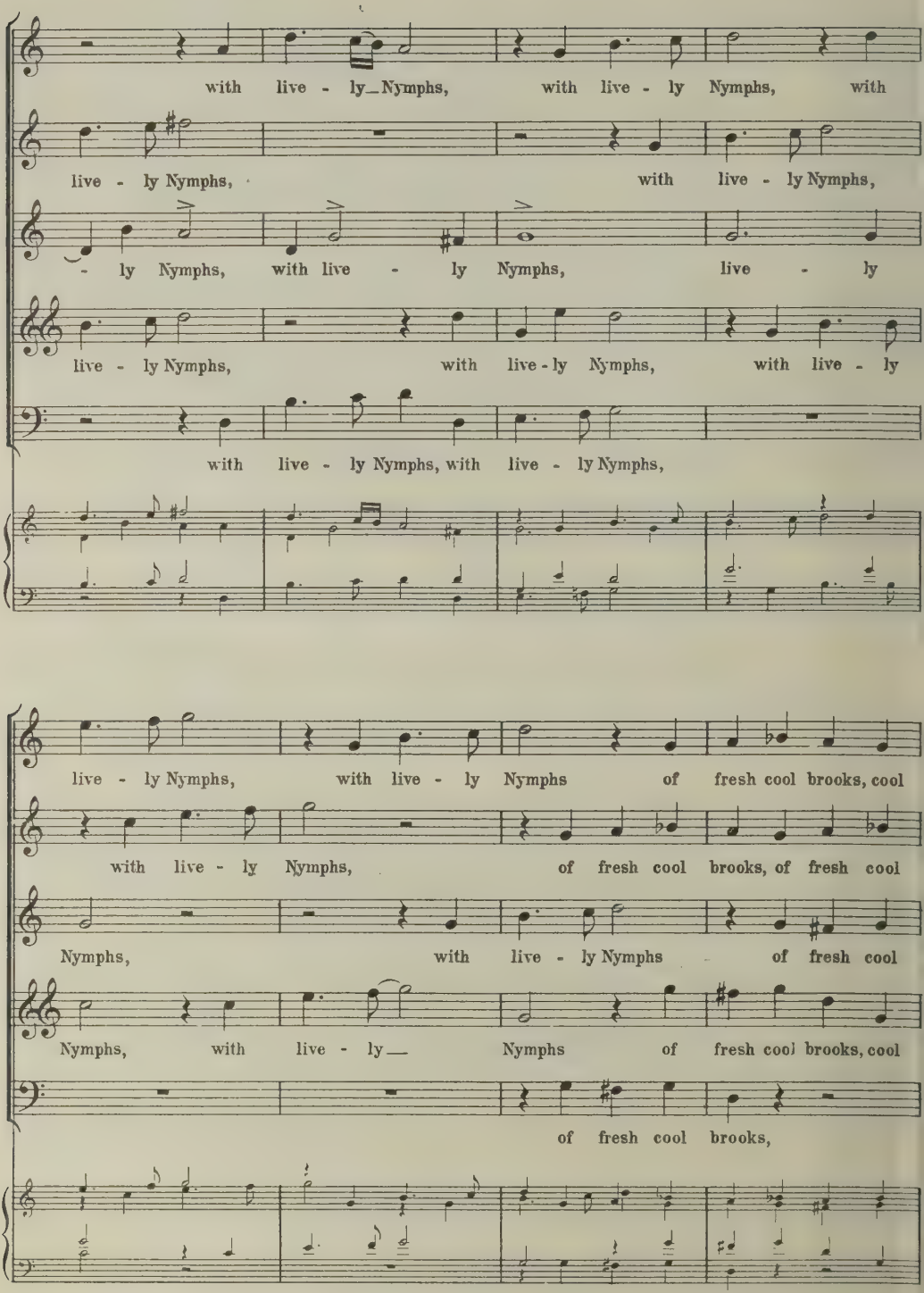
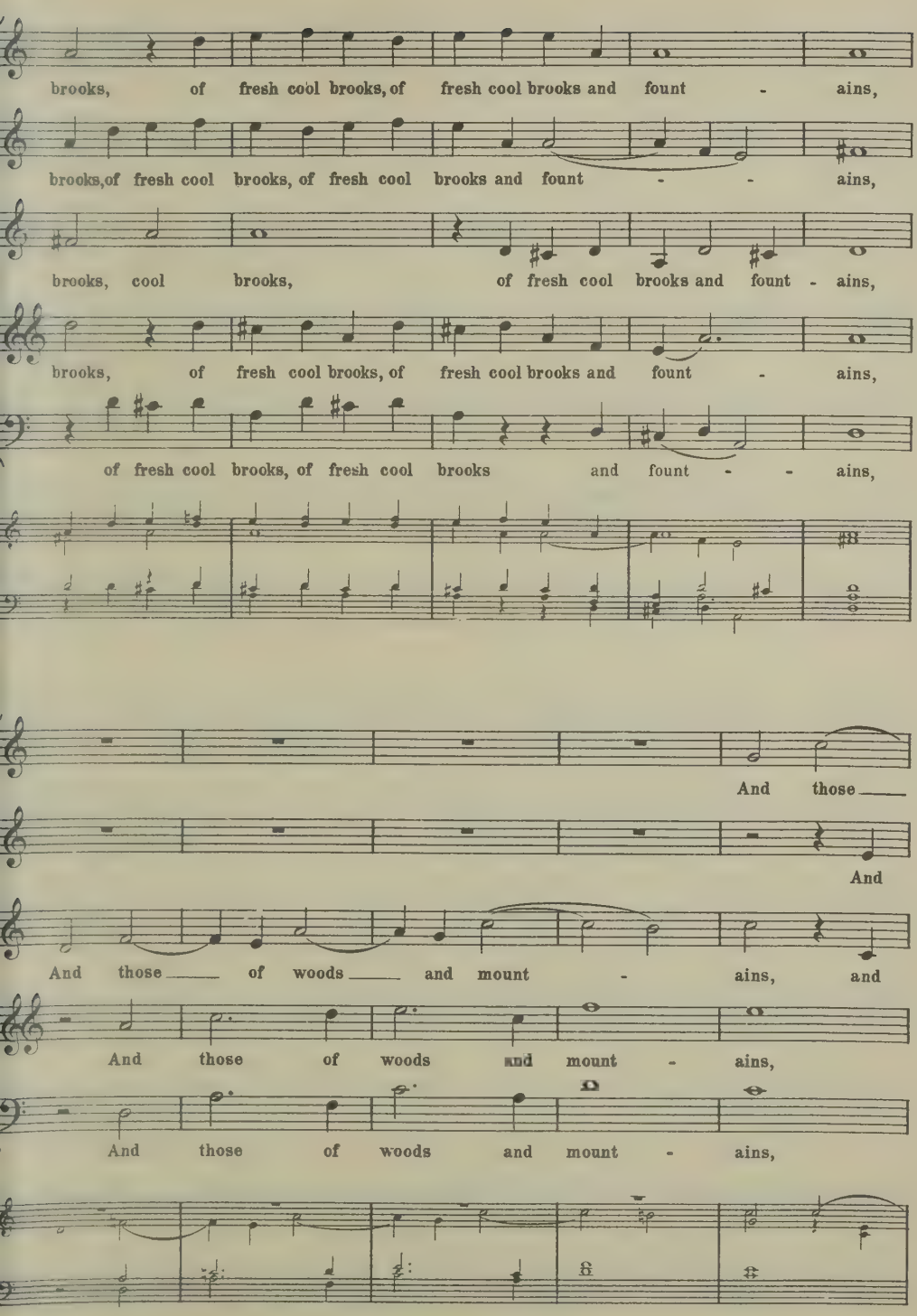
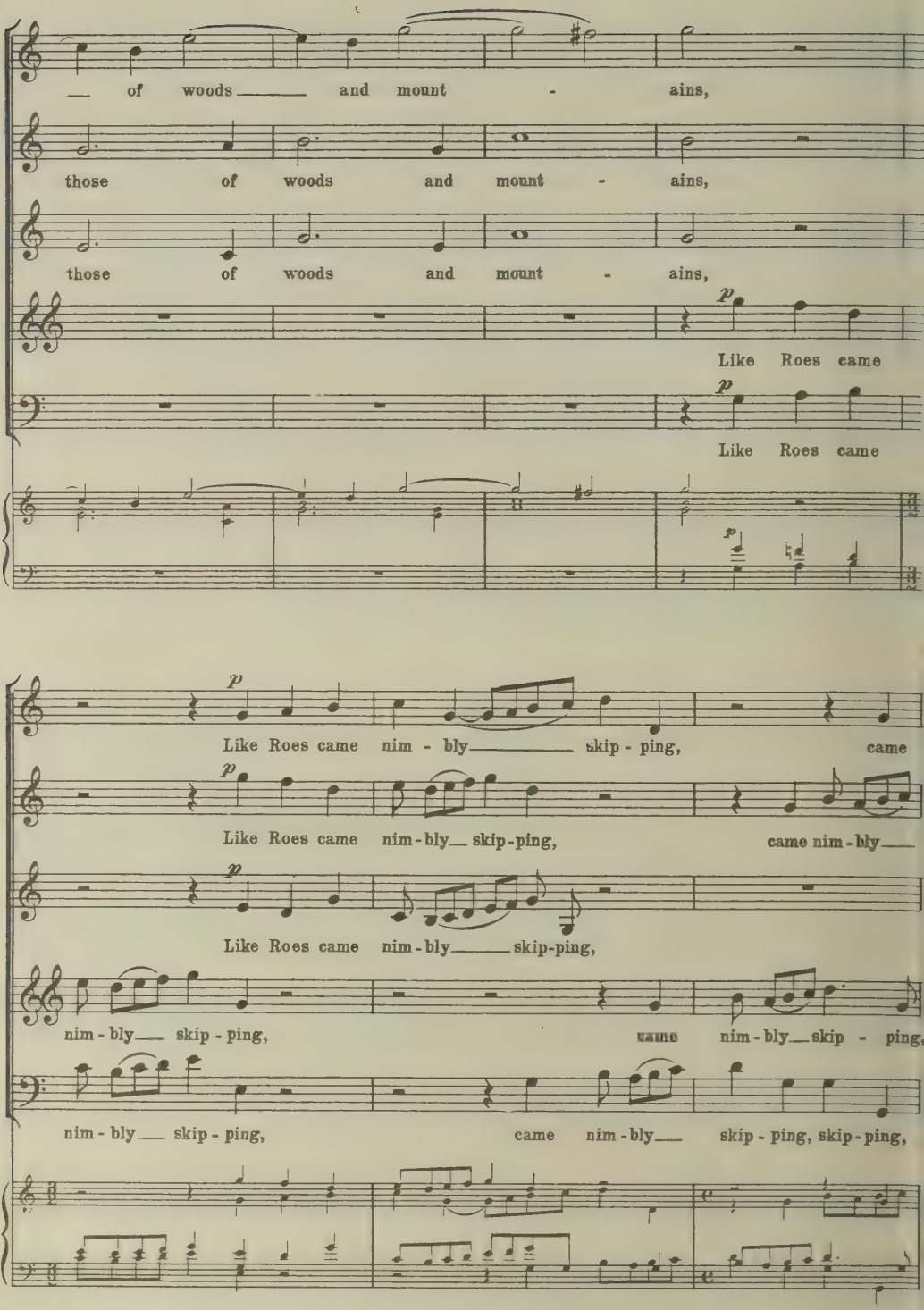
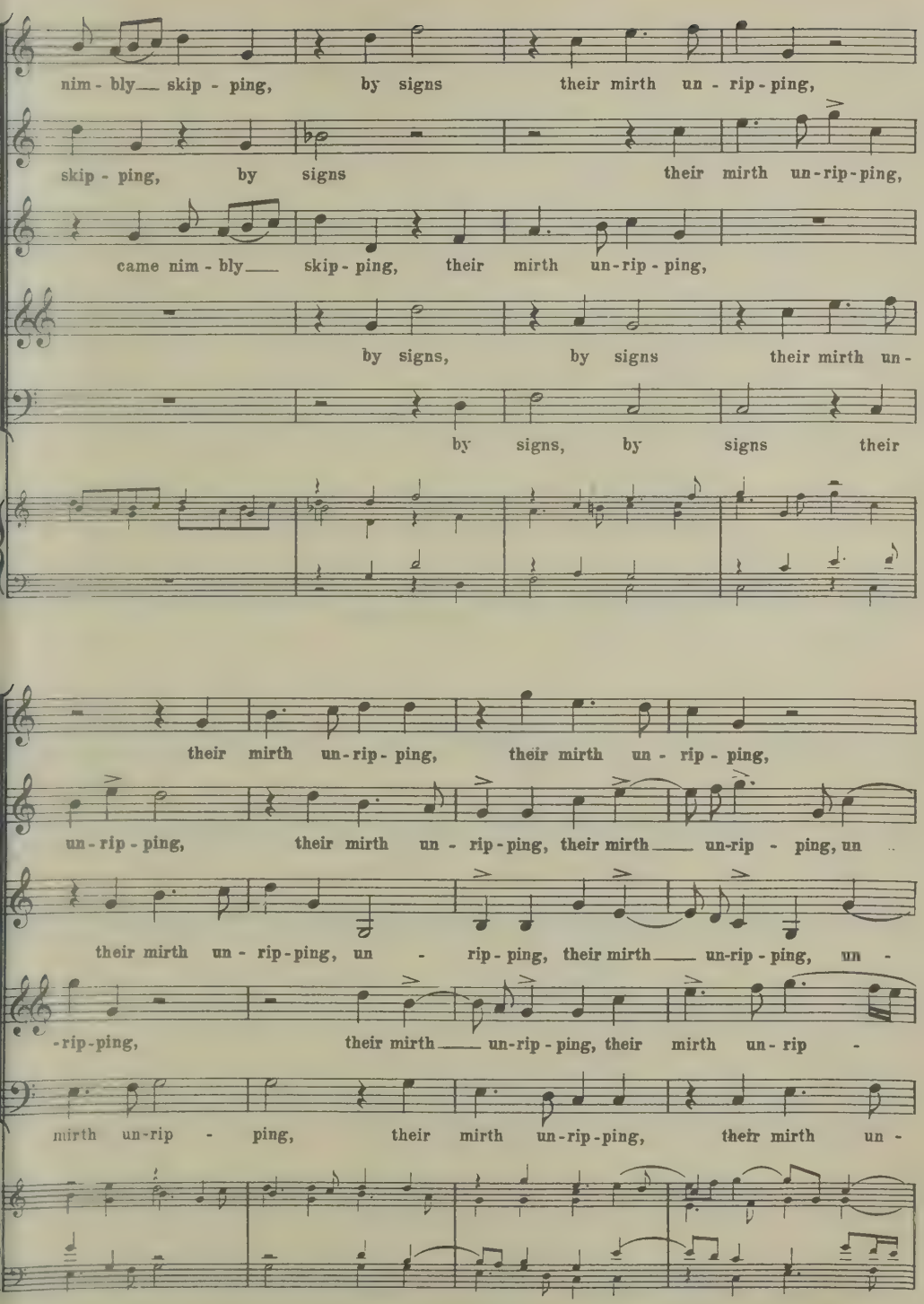
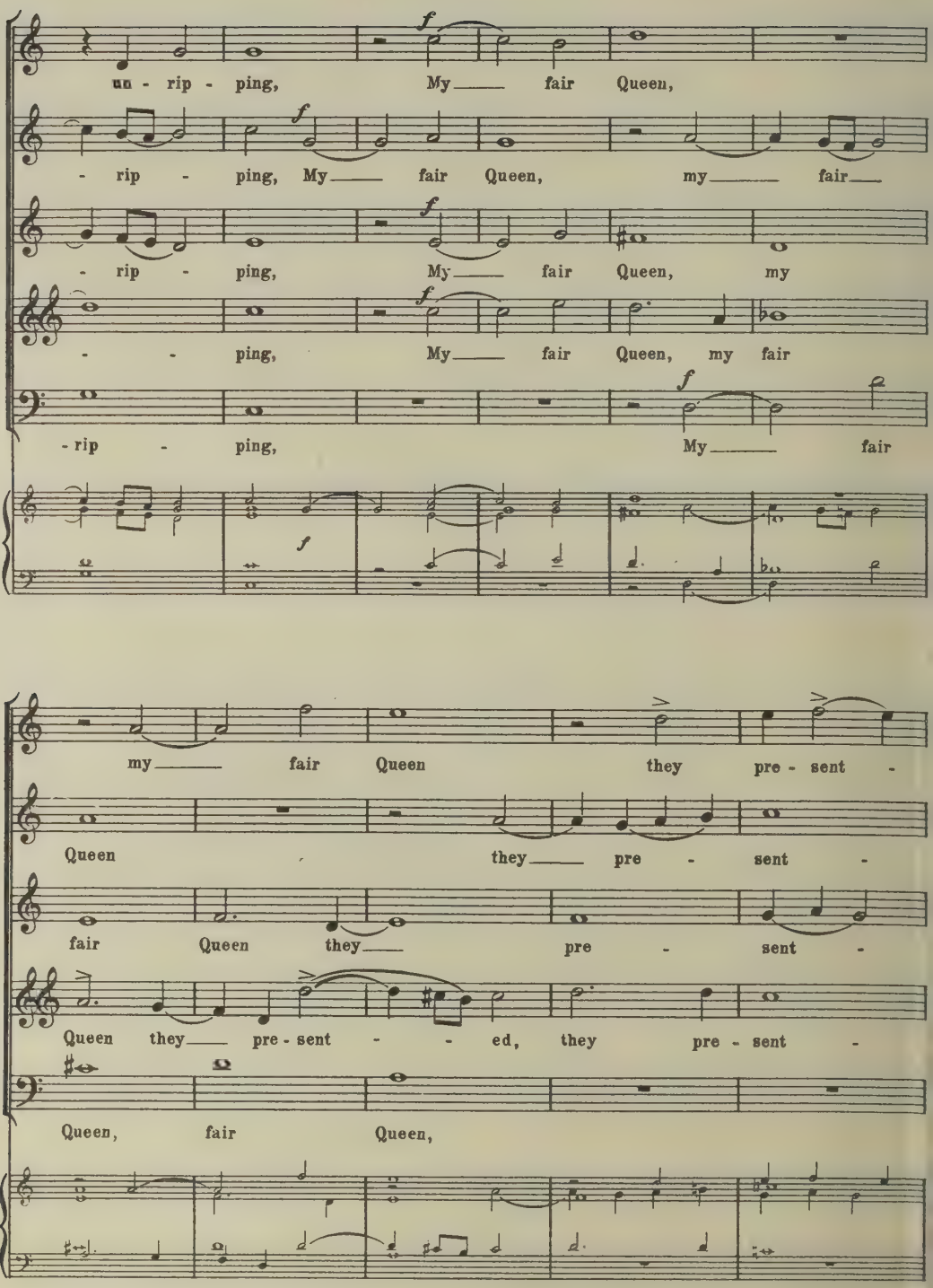
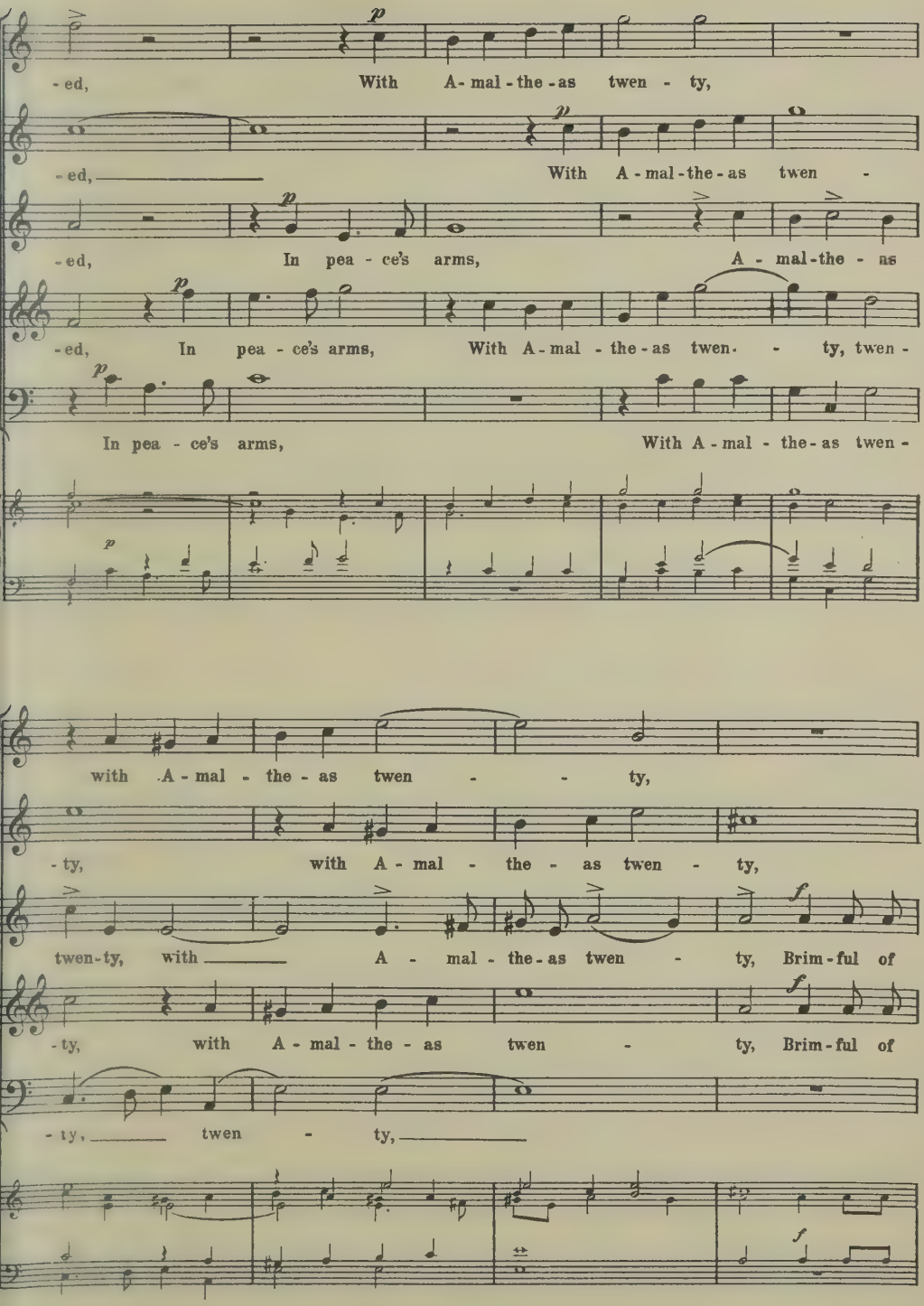

with live - ly Nymphs, with live - ly Nymphs, with
live - ly Nymphs, with live - ly Nymphs,
- ly Nymphs, with live - ly Nymphs, live - ly
live - ly Nymphs, with live - ly Nymphs, with live - ly
with live - ly Nymphs, with live - ly Nymphs,
live - ly Nymphs, with live - ly Nymphs of fresh cool brooks, cool
with live - ly Nymphs, of fresh cool brooks, of fresh cool
Nymphs, with live - ly Nymphs of fresh cool
Nymphs, with live - ly Nymphs of fresh cool brooks, cool
of fresh cool brooks,

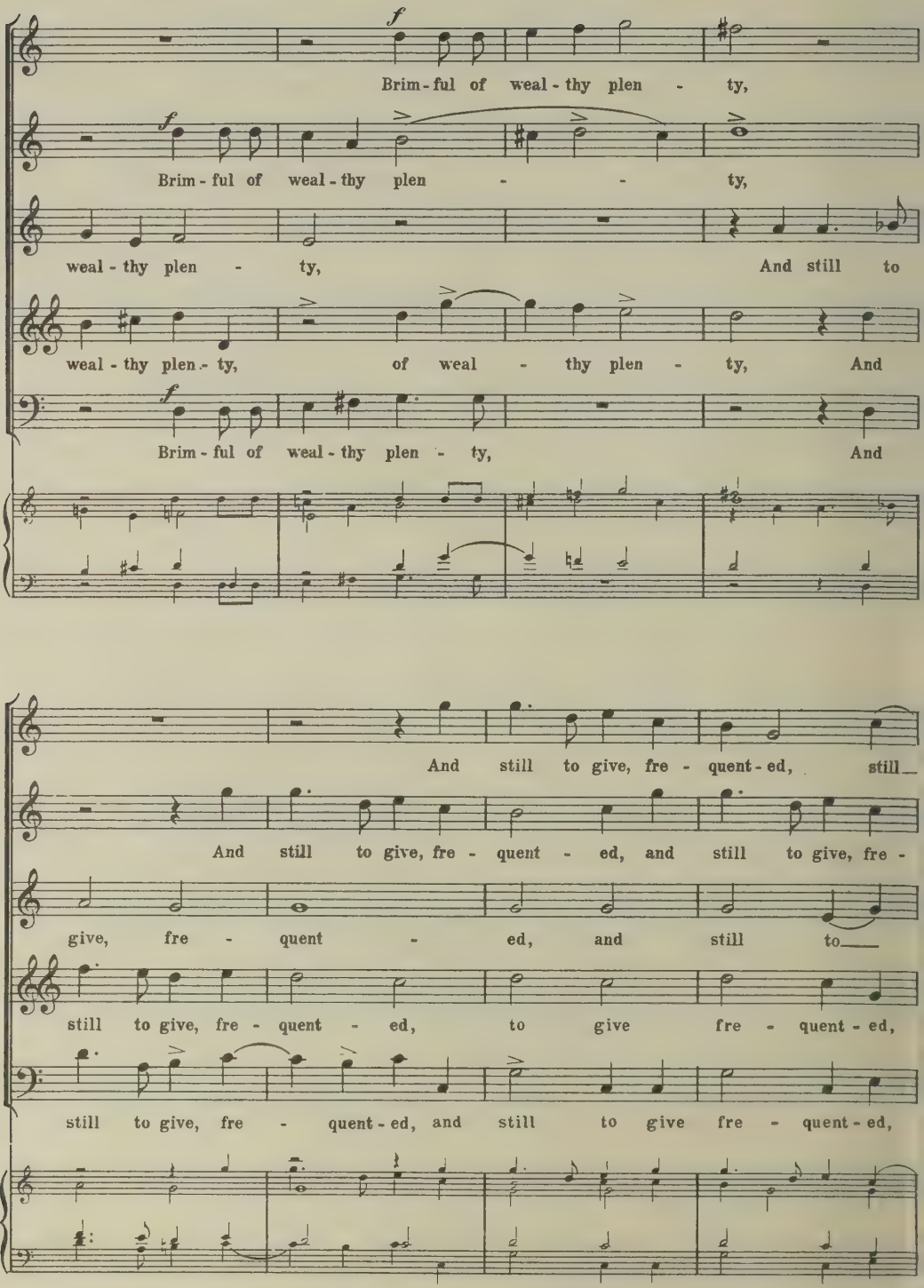

brooks, of fresh cool brooks, of fresh cool brooks and fount - ains,
brooks, of fresh cool brooks, of fresh cool brooks and fount - ains,
brooks, cool brooks, of fresh cool brooks and fount - ains,
brooks, of fresh cool brooks, of fresh cool brooks and fount - ains,
of fresh cool brooks, of fresh cool brooks and fount - ains,
And those
And
And those of woods and mount - ains, and
And those of woods and mount - ains,
And those of woods and mount - ains,

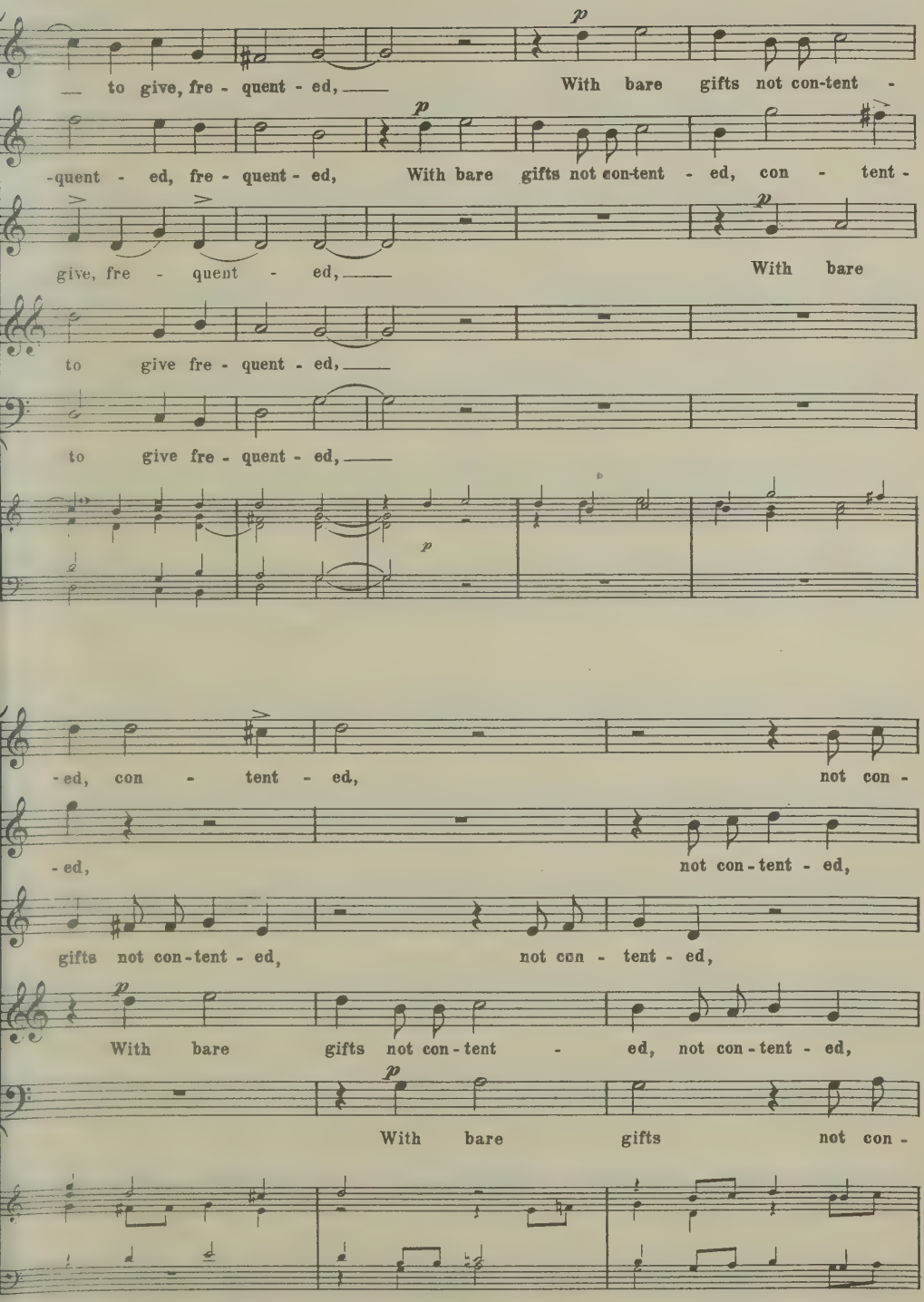

of woods and mount - ains,
those of woods and mount - ains,
those of woods and mount - ains,
Like Roes came
Like Roes came
Like Roes came nim - bly skip - ping, came
Like Roes came nim-bly skip-ping, came nim-bly
Like Roes came nim-bly skip-ping,
nim-bly skip - ping, came nim-bly skip - ping,
nim-bly skip - ping, came nim-bly skip - ping, skip-ping,

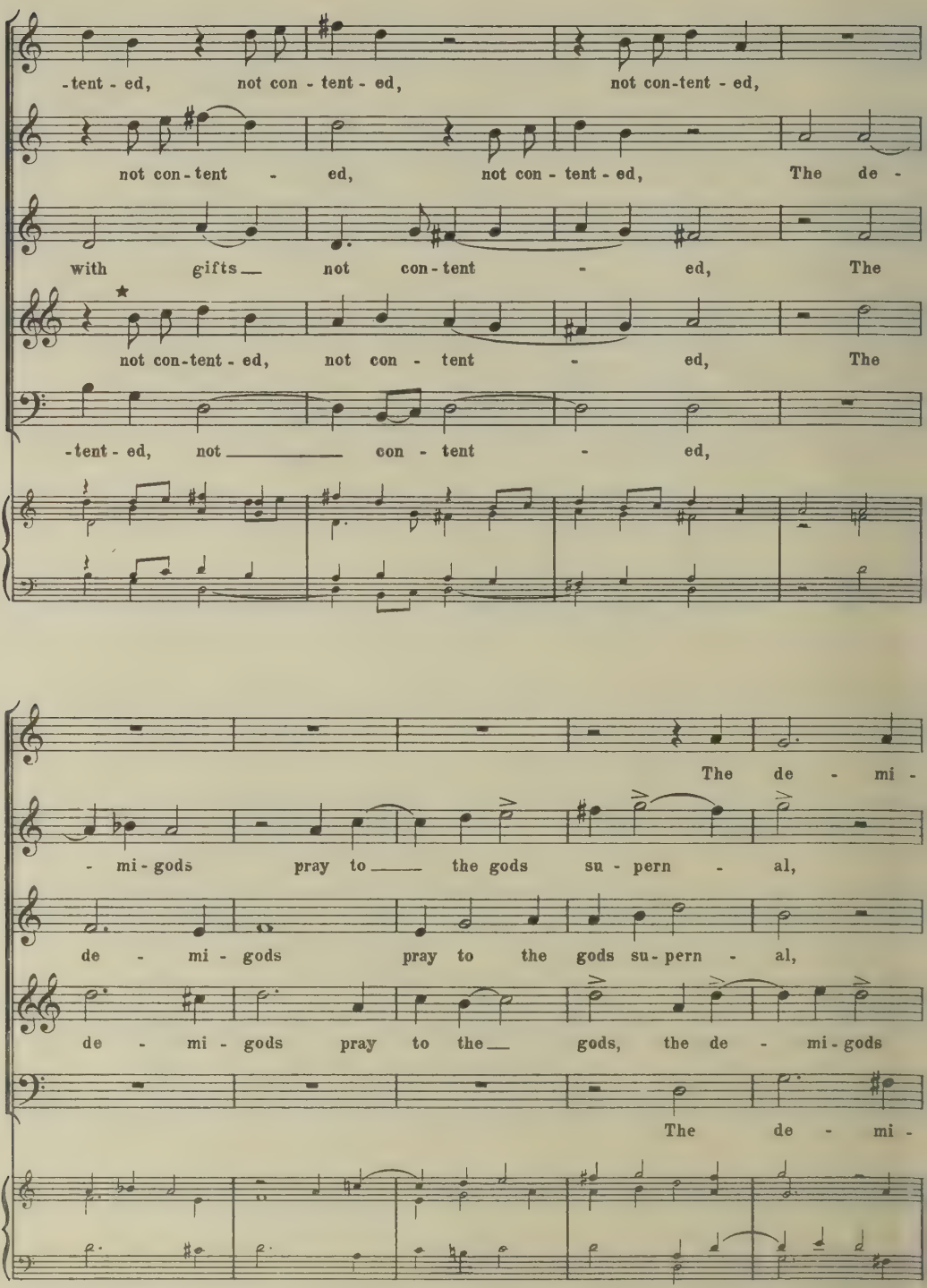

nim - bly skip - ping, by signs their mirth un - rip - ping,
skip - ping, by signs their mirth un-rip-ping,
came nim - bly skip - ping, their mirth un-rip - ping,
by signs, by signs their mirth un-
by signs, by signs their
their mirth un-rip- ping, their mirth un - rip - ping,
un-rip - ping, their mirth un - rip-ping, their mirth un-rip - ping, un
their mirth un - rip-ping, un - rip - ping, their mirth un-rip - ping, un -
-rip-ping, their mirth un-rip - ping, their mirth un - rip -
mirth un-rip - ping, their mirth un-rip-ping, their mirth un -


un - rip - ping, My fair Queen,
- rip - ping, My fair Queen, my fair
- rip - ping, My fair Queen, my
- - ping, My fair Queen, my fair
- rip - ping, My fair
my fair Queen they pre - sent -
Queen they pre - sent -
fair Queen they pre - sent -
Queen they pre - sent - - ed, they pre - sent -
Queen, fair Queen,

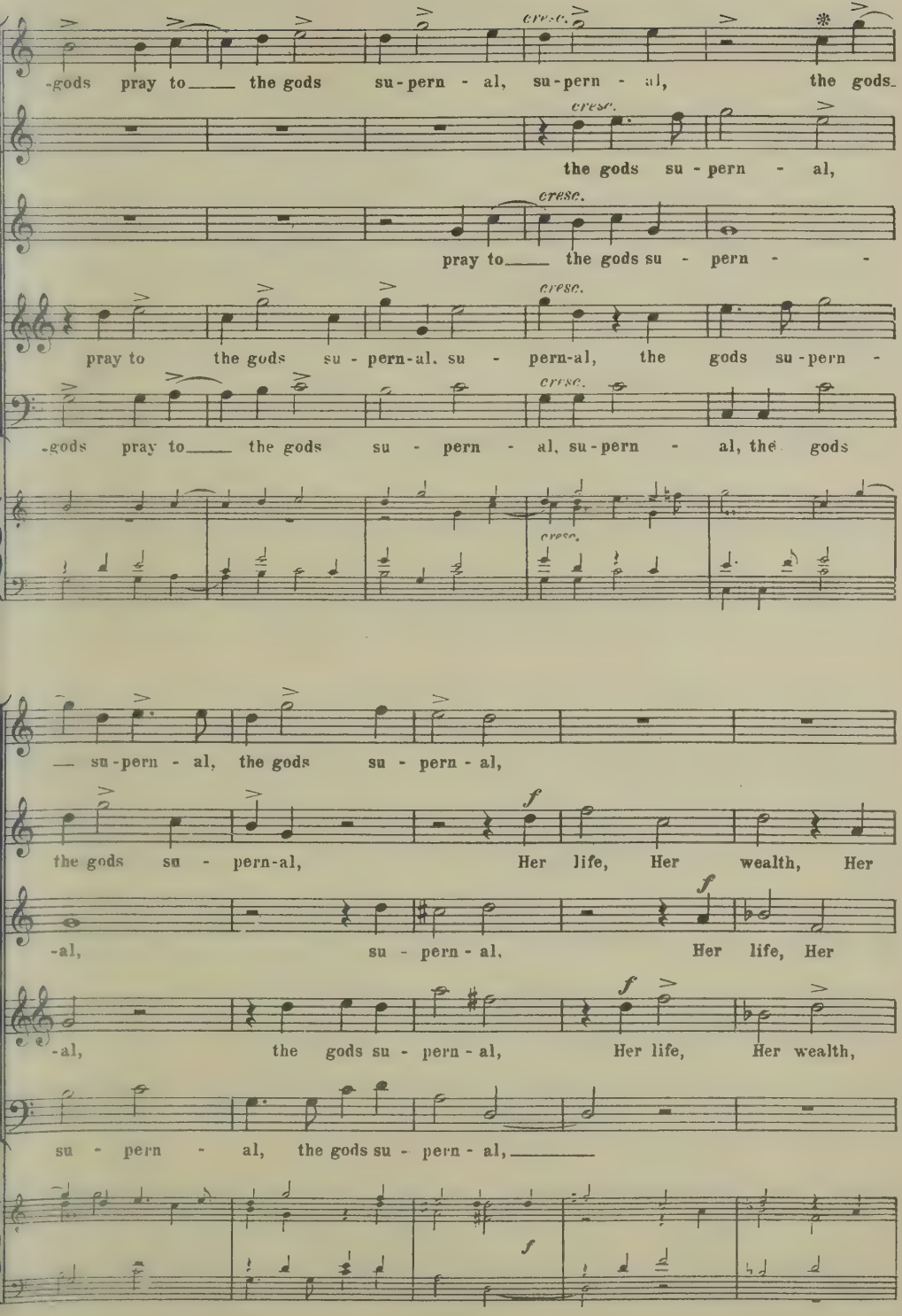

-ed, With A-mal-the-as twen - ty,
-ed, With A-mal-the-as twen -
-ed, In pea - ce's arms, A - mal-the - as
-ed, In pea - ce's arms, With A-mal - the-as twen- - ty, twen -
In pea - ce's arms, With A-mal - the-as twen -
with A-mal - the - as twen - - ty,
-ty, with A-mal - the - as twen - ty,
twen-ty, with A - mal - the-as twen - ty, Brim-ful of
-ty, with A-mal - the - as twen - ty, Brim-ful of
-ty, twen - ty,


Brim - ful of weal - thy plen - ty,
Brim - ful of weal - thy plen - - ty,
weal - thy plen - ty, And still to
weal - thy plen - ty, of weal - thy plen - ty, And
Brim - ful of weal - thy plen - ty, And
And still to give, fre - quent - ed, still
And still to give, fre - quent - ed, and still to give, fre -
give, fre - quent - ed, and still to
still to give, fre - quent - ed, to give fre - quent - ed,
still to give, fre - quent - ed, and still to give fre - quent - ed,

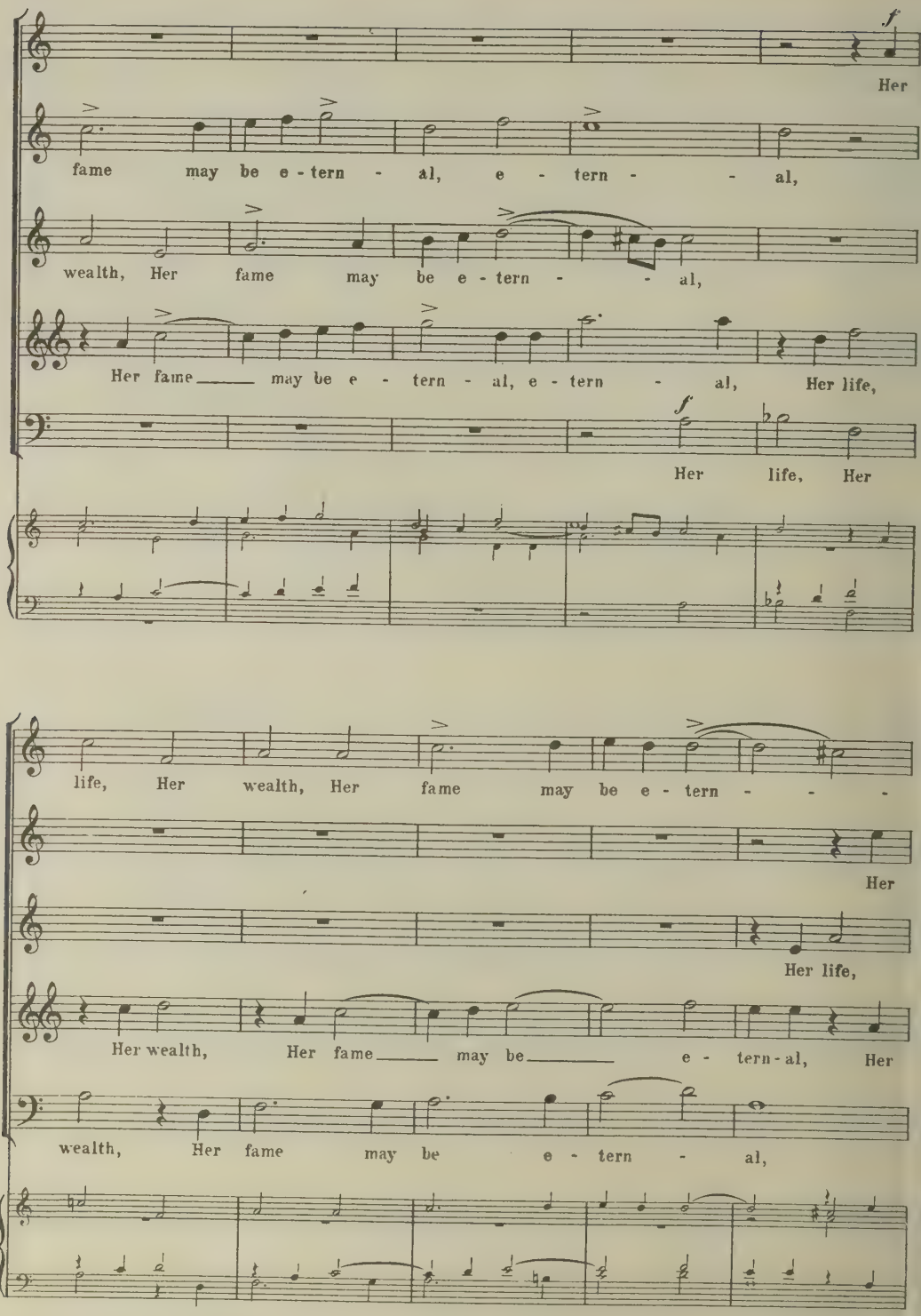

— to give, fre - quent - ed, —
With bare gifts not con-tent -
-quent - ed, fre - quent - ed,
With bare gifts not con-tent - ed, con - tent -
give, fre - quent - ed, —
With bare
to give fre - quent - ed, —
to give fre - quent - ed, —
-ed, con - tent - ed,
not con -
-ed,
not con - tent - ed,
gifts not con - tent - ed,
not con - tent - ed,
With bare gifts not con - tent - ed, not con - tent - ed,
With bare gifts not con -

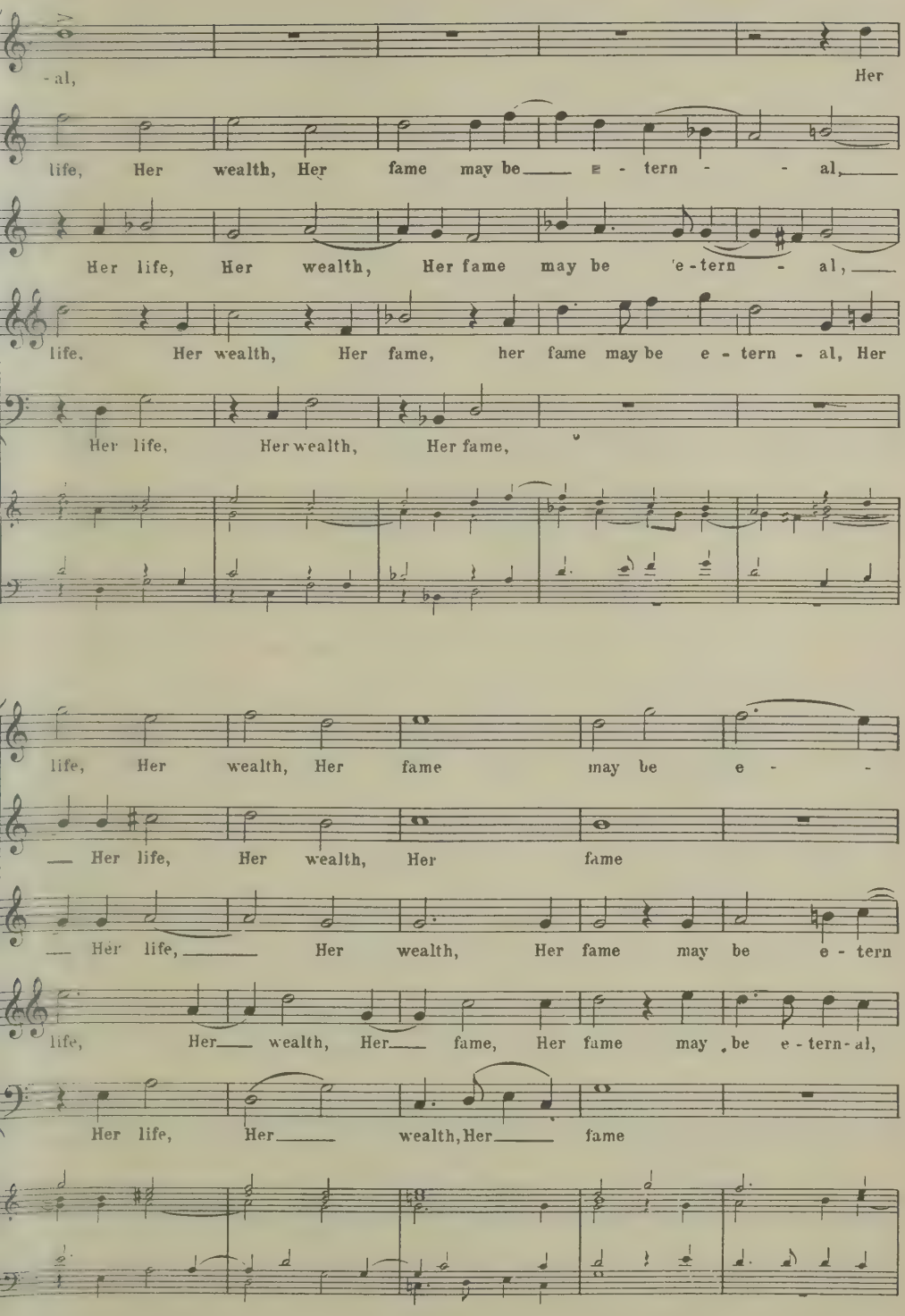

-tent - ed, not con - tent - ed, not con-tent - ed,
not con - tent - ed, not con - tent - ed, The de -
with gifts not con - tent - ed, The
not con-tent - ed, not con - tent - ed, The
-tent - ed, not con - tent - ed,
The de - mi -
- mi - gods pray to the gods su - pern - al,
de - mi - gods pray to the gods su - pern - al,
de - mi - gods pray to the gods, the de - mi - gods
The de - mi -

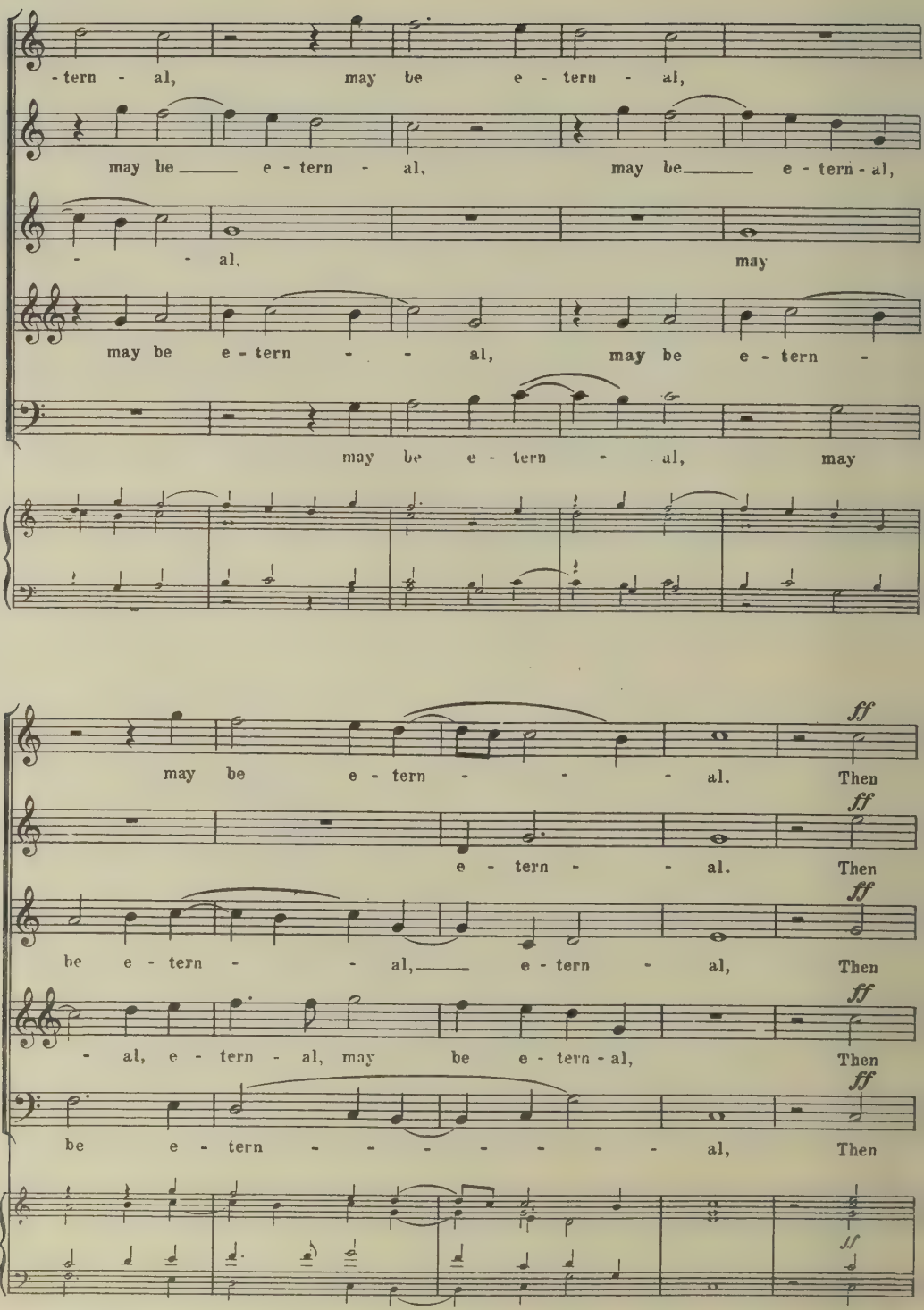
*underlay obscure and corrupt.

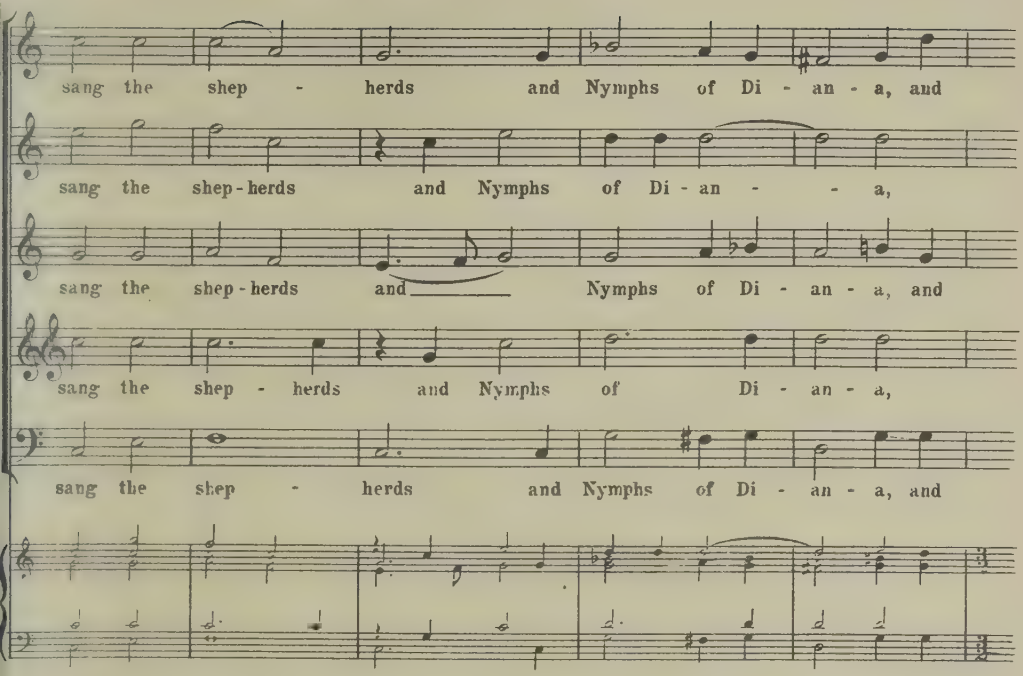

-gods pray to the gods su-pern - al, su-pern - al, the gods
cresc.
the gods su - pern - al,
pray to the gods su - pern -
pray to the gods su - pern-al, su - pern-al, the gods su-pern -
-gods pray to the gods su - pern - al, su-pern - al, the gods
su-pern - al, the gods su - pern - al,
the gods su - pern-al, Her life, Her wealth, Her
-al, su - pern - al, Her life, Her
-al, the gods su - pern - al, Her life, Her wealth,
su - pern - al, the gods su - pern - al,
f

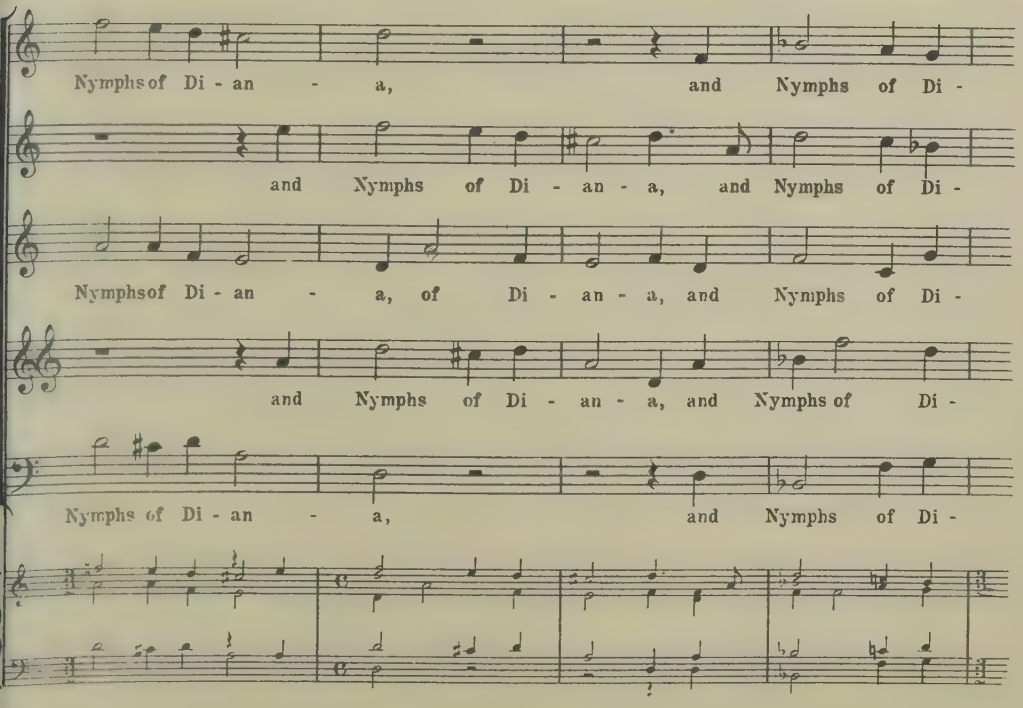
* D in the original edition is probably a misprint for C, or perhaps for E.

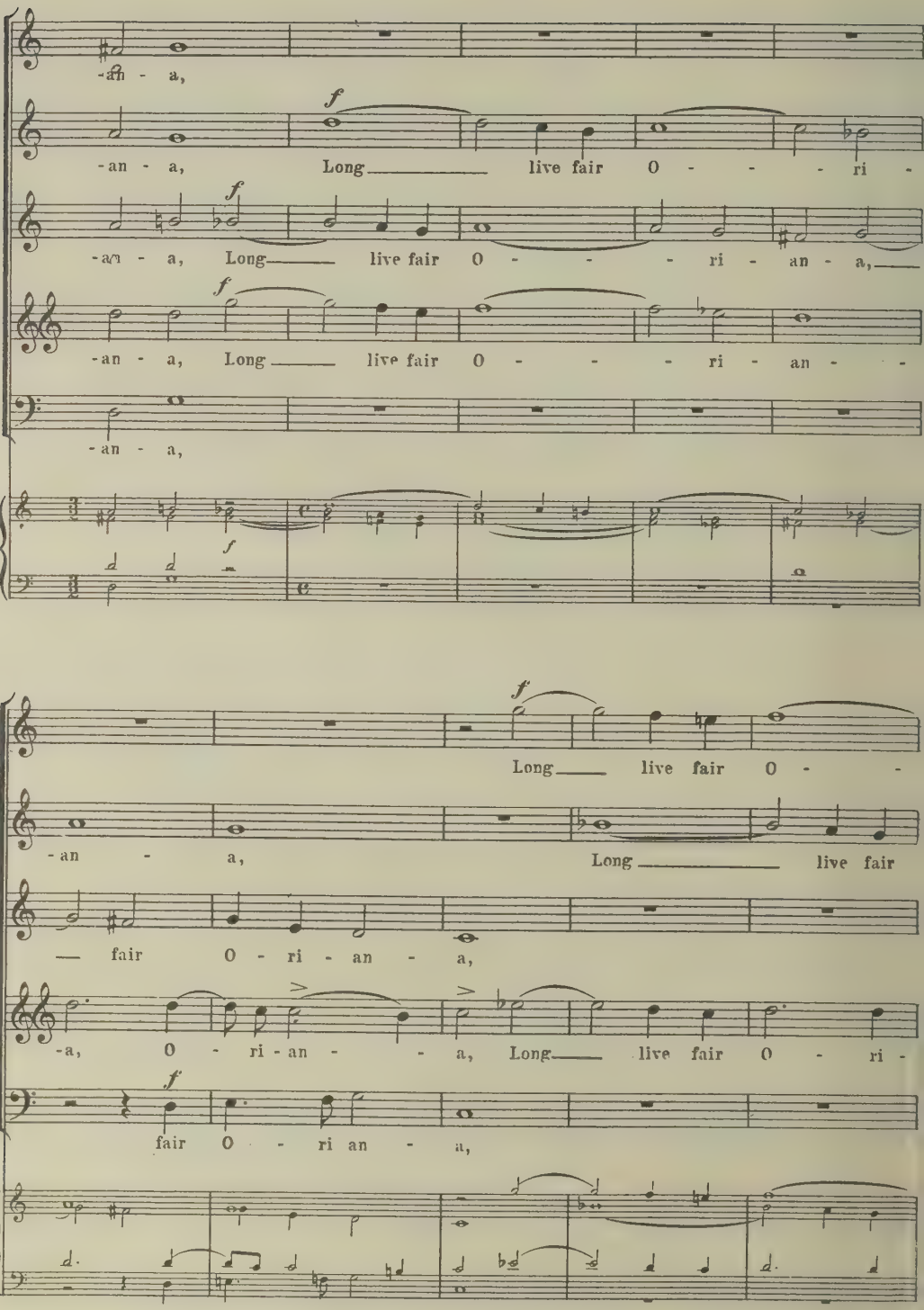

f
Her
fame may be e - tern - al, e - tern - - al,
wealth, Her fame may be e - tern - - al,
Her fame may be e - tern - al, e - tern - al, Her life,
f
Her life, Her
life, Her wealth, Her fame may be e - tern - - -
Her
Her life,
Her wealth, Her fame may be e - tern - al, Her
wealth, Her fame may be e - tern - al,


-al, Her
life, Her wealth, Her fame may be e - tern - - al,
Her life, Her wealth, Her fame may be e-tern - al,
life, Her wealth, Her fame, her fame may be e - tern - al, Her
Her life, Her wealth, Her fame,
life, Her wealth, Her fame may be e - -
Her life, Her wealth, Her fame
Her life, Her wealth, Her fame may be e - tern
life, Her wealth, Her fame, Her fame may be e-tern-al,
Her life, Her wealth, Her fame


-tern - al, may be e - tern - al,
may be e - tern - al, may be e - tern - al,
- - al, may
may be e - tern - - al, may be e - tern -
may be e - tern - al, may
may be e - tern - - - al. Then
e - tern - - al. Then
be e - tern - - al, e - tern - al, Then
- al, e - tern - al, may be e - tern - al, Then
be e - tern - - - - - - - al, Then
ff
sf


sang the shep - herds and Nymphs of Di - an - a, and
sang the shep-herds and Nymphs of Di - an - a,
sang the shep-herds and Nymphs of Di - an - a, and
sang the shep - herds and Nymphs of Di - an - a,
sang the shep - herds and Nymphs of Di - an - a, and


Nymphsof Di - an - a, and Nymphs of Di -
and Nymphs of Di - an - a, and Nymphs of Di -
Nymphsof Di - an - a, of Di - an - a, and Nymphs of Di -
and Nymphs of Di - an - a, and Nymphs of Di -
Nymphs of Di - an - a, and Nymphs of Di -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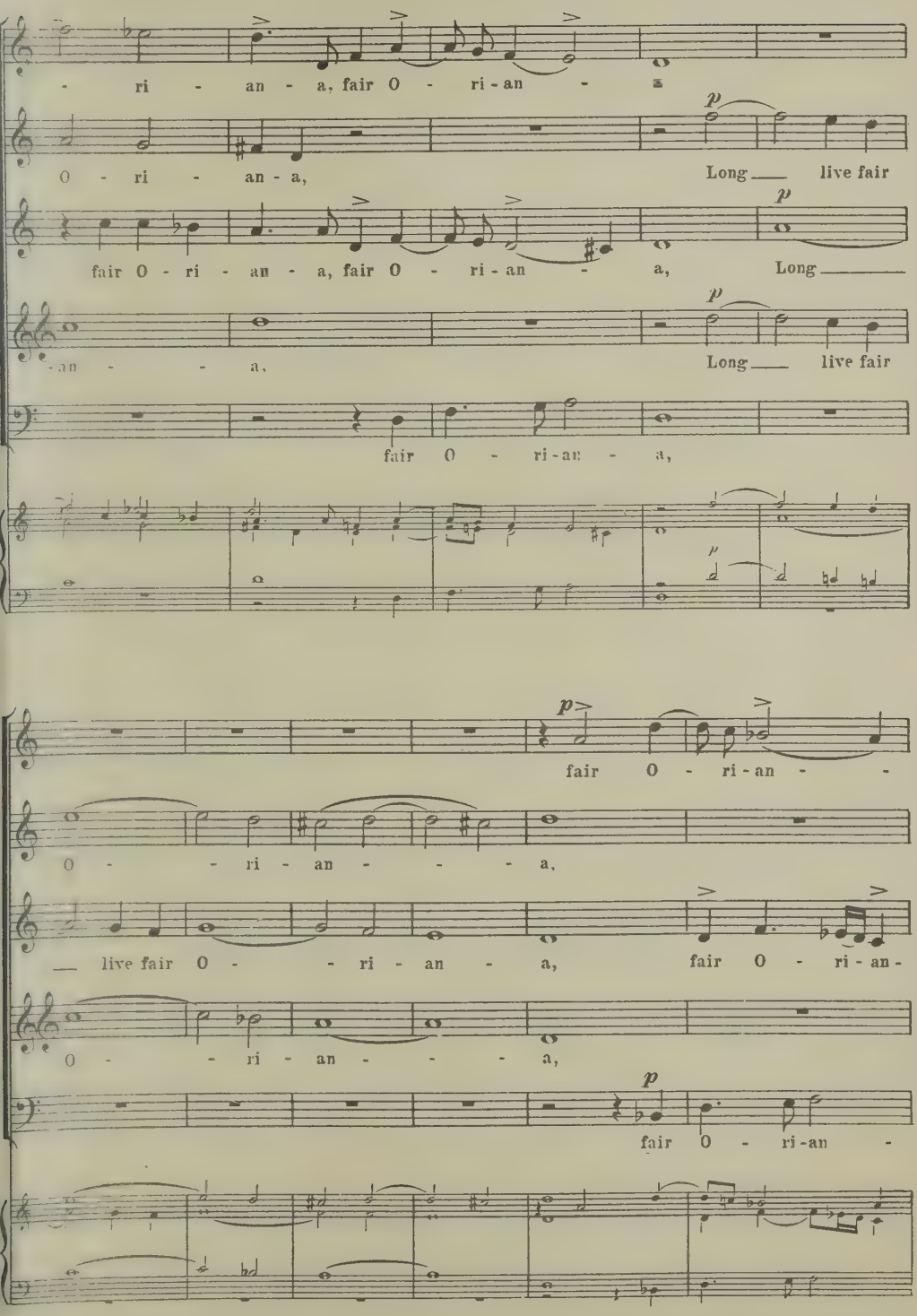
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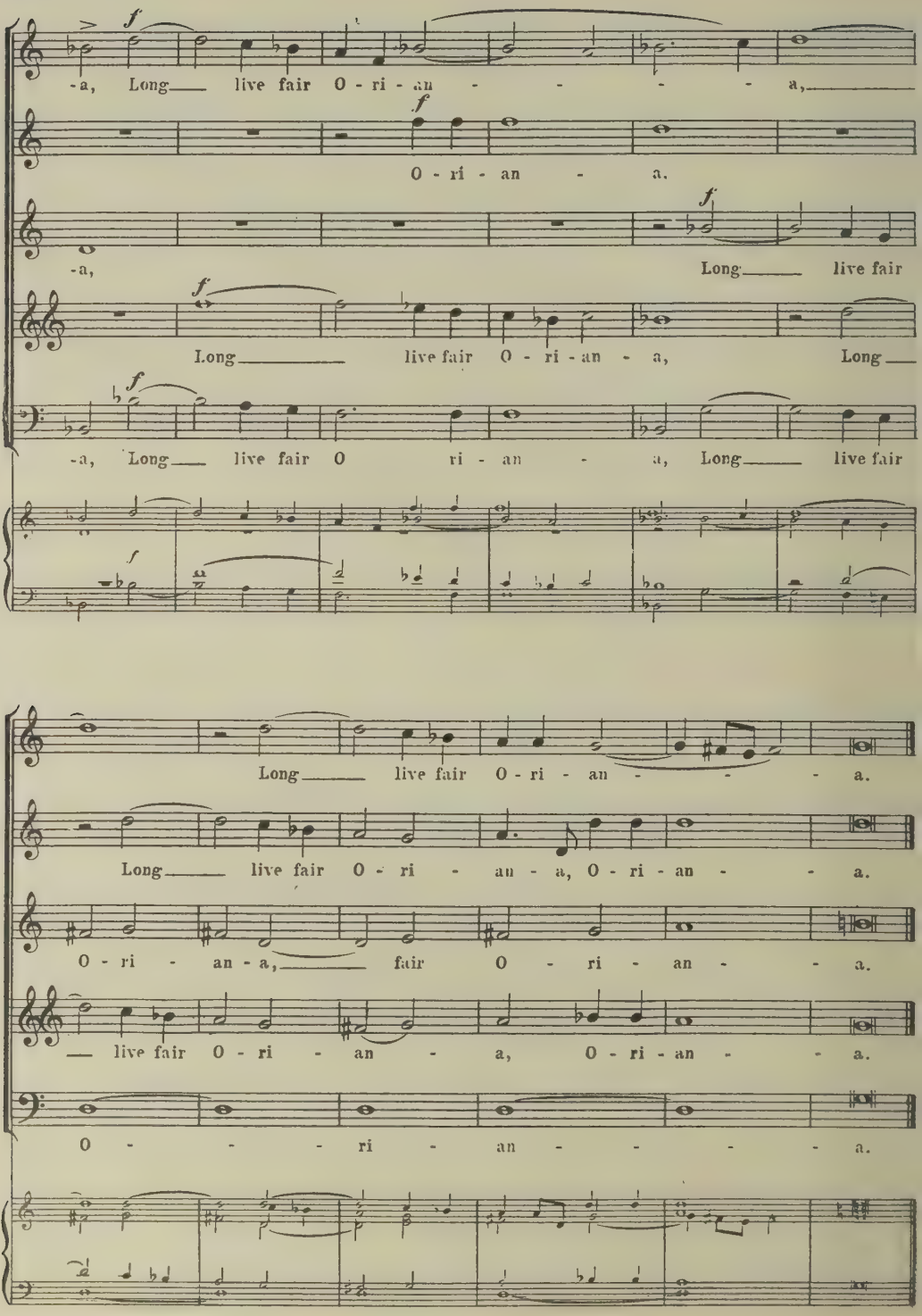
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